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THE UNITED STATES AIR FORCE BAND

Washington, D. C.

ON THE COVER

THE UNITED STATES AIR FORCE BAND: AMERICA'S MUSICAL AMBASSADORS

"A Symphony in the Sky"

By GID WALDROP

The "Singing Sergeants," outstanding vocal group of the United States Air Force Band. CAPTAIN ROBERT L. LANDERS, *conductor, appears at the far left of the front row.*

THIS is the air age! Just as the United States Air Force has its B-52 and F-101, its jet-job and supersonic Flash, so it has its musical counterpart, its Band. The Band is as futuristic as the parent organization it represents. The type of performance presented by the USAF Band bears no more resemblance to that of the standard type or conventional band than an airplane of the "Kitty Hawk" type does to an ultramodern intercontinental aircraft. Each program is in the "extravaganza" class and includes music to satisfy every appetite. Selections range from opera to bebop, from symphony to swing. This travelling organization has achieved such international acclaim that it has earned the label "A Symphony in the Sky."

As famous music organizations go, the United States Air Force Band is very young. Organized in 1942, it has in a brief 15 years achieved an enviable reputation and captured the fancy and the imagination of music lovers of four continents. This rapid rise to fame is due chiefly to the Band's versatility.

Its membership has been handpicked as a result of auditioning more than 1400 professional musicians from a wide variety of musical organizations ranging from the Philadelphia Orchestra to the Honolulu Symphony, and from the Tommy Dorsey dance band to the Arthur Pryor concert band. Collectively they are former members of 20 different symphony orchestras and 16 "name" dance bands.

We referred to the Air Force Band as America's musical ambassadors. It is probably true that the band is the world's most widely traveled musical organization, for this colorful musical aggregation has presented concerts in North America, Europe, Africa, and Asia. It has concertized before some 200 million people around the world, which probably is a record. It is a pioneer in the theory that a musical organization could become an ideal ambassador of a nation, and the success with which its eight international tours have met is nothing short of spectacular. The Band played to 100,000 people nightly for 17 consecutive nights at Chicago's Soldier Field; and at the Toronto Exhibition Grounds in Canada it played to 50,000 people daily for 34 days; to an audience of 130,000 at Berlin's Olympic Stadium; and to a record-breaking 250,000 at Soesterburg Airport (The Netherlands). From this one might judge that it will only play before vast throngs. On the contrary, the Band is at home in local auditoriums, school gymnasiums, or for that matter wherever it is invited to present its highly varied program.

One of the most successful of the small organizations within the large band is the "Singing Sergeants." They are a group of 25 players who, as a result of intensive rehearsals and expert direction have been molded into a top-flight vocal ensemble. Their repertoire contains more than 200 selections, which range from opera to jazz, from spirituals to bebop. More than half of the selections are special arrangements, and they run the gamut of vocal endeavor. When they are not appearing as the "Singing Sergeants," the 25 members may be seen playing in either the band or orchestra. The conductor of the unit is Captain Robert L. Landers, a graduate of the Eastman School of Music and formerly the assistant conductor of the San Carlo Opera Company.

Responsible for the adaptability of the Band and the eminence it has achieved is its commanding officer and conductor, Colonel George Sallade Howard, Chief of Bands and Music for the United States Air Force. Colonel Howard holds degrees from Ithaca College, Ohio Wesleyan University, the Chicago Conservatory of Music, and New York University. More recently he returned to the Chicago Conservatory for his doctorate in music. His musical career embraces every phase of the art, since he has been at times player, soloist, composer, conductor, and music educator. Colonel Howard entered the Department of the Army in 1943 as executive officer for the Music Branch of the Special Services Division. In March, 1944 he transferred to the United States Air Force to become Commanding Officer and Conductor of the USAF Band. It is under his direction that the Band has achieved its world-wide fame.

Assisting Colonel Howard are Associate Conductors Captain Robert L. Landers, Captain John F. Yesulaitis, and First Lieutenant Harry H. Meuser. Lieutenant Meuser is also the Band's first bassoonist.

The Band's extensive domestic tours are arranged by a veteran in the business—Gib Sandefer, who works in connection with schools, civic, charitable, and similar organizations. Sandefer's name is synonymous with bands and band music, as he has devoted a lifetime endeavoring to make Americans more band conscious and to save one of their greatest institutions, the brass band. Year after year since it started making annual tours, he has taken the Band to some section of the United States, until now it is known from coast to coast from personal appearances. The latest tour of the Band, the 1957 Fall Concert Tour of 40 dates, took it to Ohio, Michigan, Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, and Illinois. All of these tours have been made at no expense to the Government. Much of the Band's fame is due to Gib Sandefer's intelligent and farsighted planning.

The United States Air Force Band is a musical organization, young in years but mature in achievement, with an unsurpassed record of accomplishment that truly merits its being called "A Symphony in the Sky."

GIB SANDEFER
Concert Tour Director
1133 National Press Bldg.
Washington 4, D. C.

MUSICAL COURIER

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January 1, 1958
Seventy-eighth Year

nothing but

Cosmetto to Present European Ensembles

Cosmetto Artist Management has announced the first American tour of the Lausanne Little Orchestra, under Victor Desarzens, to take place during April 1959. The 26-musician orchestra is renowned in Europe as one of the most distinctive in virtuosity, tone, and musicianship. Although a chamber orchestra in size, it has a full complement of orchestral choirs and is thereby able to present the diversified and provocative programs that have given it special distinction.

Cosmetto has also announced the first tour in America of the new Kedroff Vocal Quartet, Jan. 27-Mar. 10, 1959. The Kedroff Vocal Quartet, which was formed after World War II by young Nicolas Kedroff, a member (after 1931) and son of the founder of the original Quartet, has been hailed, as was the first Quartet, for its original programs including vesper chants of monastic tradition, Russian and Caucasian folk songs, and the great vocal music of western composers.

Bohemian Composers Group Publishes Catalog

A group of professional composers in Los Angeles has formed the Bohemian Composers Group (named in honor of The Bohemians of Los Angeles, who have premiered many of their works) for the purpose of bringing their music to the attention of all who are interested in presenting more contemporary American music to the public. Their first project, a catalog of the compositions of the members, including orchestral works, operas, choral works, and songs with orchestral accompaniment, has just been issued. The Group states in the catalog: "We subscribe to the idea that music is written to be *heard*. In the case of unpublished works in particular we believe that the people who form the link between composer and the public need to become aware of the fact that it *exists*. Our aim is to *unlock* the vast amount of music which is already written."

New Officers for ASCAP

Mrs. Bonnie Bourne, widow of Saul H. Bourne, has been elected to the Board of Directors of the American Society of Composers, Authors and Publishers (ASCAP) to serve out the term of her husband, long-time ASCAP director and treasurer of the Society, who died Oct. 13. She is president of Bourne, Inc.

Paul Cunningham, president, also has announced the appointment of Frank Connor, president of Carl Fischer, Inc., as treasurer of the Society and Jack Bregman of Bregman, Vocco & Conn as assistant treasurer. Dr. Douglas Moore was appointed to the Executive Committee.

Milestone for ACA

December 19 was the twentieth anniversary of the American Composers Alliance, which was formed in 1937 to strengthen the position of contemporary American concert music in our musical life. The American Composers Alliance, an association of 130 American composers, includes a large proportion of the most distinguished serious composers in the U. S. and the heads of many schools of music and university music departments.

The 1958-59 season will see the first American joint tour of violinist Tossy Spivakovsky *and his brother* Jascha, *a concert pianist famous in Australia and Europe. This unusual violin-piano duo will mark the first time that the brothers will have appeared together professionally in twenty-five years, during which span each has risen to prominence in his own career. The new concert duo will be managed by the Coppicus and Schang Division of Columbia Artists Management, Inc.*

Since 1944 Broadcast Music, Inc., has licensed performing rights of members of ACA, and in addition maintains a library where scores and parts of compositions by ACA members are made available to orchestral conductors, concert artists, scholars, musicologists, and other persons interested in contemporary American concert music.

"Vienna on Parade" to Appear at Carnegie Hall

A group of 69 Austrian entertainers, including the "Deutschmeister" band, "The Singing Boys and Girls of the Vienna Woods," zither players, the Schrammel Quartet, and star actors soprano Hedy Fassler and tenor Erwin von Gross, will be heard on Jan. 10 at Carnegie Hall.

On Jan. 5 the group will appear on the Ed Sullivan Show, and on Jan. 7 Mayor Robert F. Wagner will proclaim "Austrian Day" in New York City. On the same day at 12:15 P.M. an official reception will take place at Rockefeller Center in the presence of U. S. and Austrian officials. This reception will be free to the public. "Vienna on Parade" is being sent by the Austrian Government on a tour of 95 cities in the U. S. and several Canadian provinces.

Austrian International Academy At Brussels World's Fair

An International Academy of Music will be held in the Austrian Pavilion during the Brussels World's Fair from Apr. 17-Oct. 8, 1958. Master courses will be given by professors of the Academy of Music in Vienna and of the Mozarteum in Salzburg on the following subjects: piano, violin, lieder singing, operatic interpretation, and chamber music. There will also be special courses for conductors.

A complete course will last 21 days, but students can also join for one week. The conductors' course will take place from July 14-Aug. 3, in conjunction with the Austrian Haydn Orchestra. The official languages of the courses are French, English, and German. Applications for participation should be addressed to the Office of the Austrian Commissioner - General for the Brussels World's Fair, Vienna III, Salesianergasse 1, Austria.

Inter-American Music Festival To Be Held in Washington

The First Inter-American Music Festival, organized by the Pan American Union with the cooperation of distinguished musicians of the Western Hemisphere, will be held in Washington, D. C., April 16-20, 1958.

New works by outstanding composers, written especially for the Festival, have been received by the Commissions Committee of the Inter-American Music Center. The Music Center, organized to promote interest in the music of the Americas, has its headquarters at the Pan American Union.

Composers who were commissioned to write for the Festival include Luis Sandi of Mexico, Violet Archer of Canada, Jose Ardevol of Cuba, Camargo Guarnieri of Brazil, Roberto

the news

Caamano of Argentina, Juan Orrego Salas of Chile, Hector Tosar-Errecart of Uruguay, and Quincy Porter of the U.S. The National Symphony Orchestra of Washington, the Howard University Choir, and the National Symphony Orchestra of Mexico will take part in the Festival.

First performances in the U.S. will be given of several works by Latin American composers, including Juan Jose Castro of Argentina, Carlos Chavez of Mexico, Roque Cordero of Panama, and Antonio Estevez of Venezuela. Also scheduled is a premiere performance of Symphony No. 12, by Heitor Villa-Lobos of Brazil, and compositions for quartets by Alberto Ginastera of Argentina and William Bergsma of the U.S.

Griffith Music Foundation Presents Newark Opera Festival

In celebration of its twentieth anniversary, the Griffith Music Foundation of Newark, N. J., Mrs. Parker O. Griffith, president, has announced a spring Newark Opera Festival. Three operas will be presented in concert form with The Little Orchestra Society under Thomas Scherman. "Ariadne auf Naxos" will be presented on Jan. 2, with Eileen Farrell, Mattiwilda Dobbs, and Jon Crain; on Feb. 11 "Abduction from the Seraglio" will have Miss Dobbs, Leopold Simoneau, and Donald Gramm; and on Mar. 24 Leonie Rysanek and Martial Singher will be featured in Verdi's "Macbeth." All performances will be at the Mosque Theatre in Newark.

Bing Announces Changes In Met Administration

Rudolf Bing, general manager of the Metropolitan Opera, has announced that as a result of Max Rudolf's departure at the end of this season Robert Herman, who for more than three years was Mr. Rudolf's assistant, will succeed him and assume most of the duties of the artistic administrator. Erich Leinsdorf has accepted Mr. Bing's invitation to return next season not only as a conductor but also as a participant in the management's artistic planning. Herman E. Krawitz, at present administrator of stage departments, will continue to supervise that area and, in addition, will take charge of business administration.

Roy Appointed to Cleveland Orchestra

The appointment of Klaus G. Roy as assistant to the manager of The Cleveland Orchestra, was announced Dec. 6 by Frank E. Joseph, president of The Musical Arts Association, at a meeting of the Association's Board of Trustees.

Mr. Roy is currently Fine Arts librarian and instructor in music criticism and composition at Boston University and for the past seven years has served as a music critic of the *Christian Science Monitor*. He has written more than 350 published articles on concerts, books, and records and has 40 completed compositions, including an opera that was performed in Boston two years ago. Mr. Roy will be responsible for the weekly program book of The Cleveland Orchestra and the writing of all material relating to the Orchestra's activities.

ARTISTS ABROAD

■ Gloria Lane, leading mezzo-soprano of the New York City Opera Company, who during the fall season sang Eboli in "Don Carlos" and Ulrica in "The Masked Ball" with the Berlin State Opera, has been invited to sing the role of Baba in Stravinsky's "The Rake's Progress" at the Glyndebourne Music Festival in England this coming summer. During April and May Miss Lane will again sing with the Berlin State Opera, this time a number of Carmens. Directly thereafter she will leave for rehearsals in Glyndebourne.

Violinist FREDELL LACK *has just signed a management contract with National Artists Corporation for the season 1958-59, as announced by Luben Vichey, president of the company. Miss Lack made her debut recital at the age of 8, and in 1951 she was among the laureates of the Queen Elizabeth International Competition in Brussels. Her Town Hall recital this season was warmly praised by the press.*

■ Virginia Copeland, dramatic soprano, appeared at the opera house in Barcelona, Spain (Gran Teatro de Lyceo) in the lead role of "Salome" on Dec. 28, 1957. It is expected that while in Spain she will perform in either "The Saint of Bleecker Street" or "Eugene Onegin" under the direction of Maestro Laslo Halasz.

■ Blanche Thebom, Metropolitan Opera soprano, the first American woman artist to go to Russia at the invitation of the Russian Government, has returned to the U.S. after a series of concerts in addition to appearances in "Carmen" and "Aida" in Moscow, Leningrad, and Kiev from Dec. 2-19. Miss Thebom was accompanied by her husband, Richard Metz, and her pianist, William Hughes. The soprano returns for performances at the Metropolitan Opera in January.

■ Kenneth Schermerhorn, conductor of the American Ballet Theatre Orchestra, conducted a special concert of the Philharmonic of Palermo, Italy, for the Amici Della Musica during the Christmas holidays. The program featured a first performance of a new piano concerto by Daniele Amfiteatroff. Mr. Schermerhorn will tour with the American Ballet Theatre this spring to the Brussels World's Fair, western Europe, and countries behind the Iron Curtain, including Russia.

PREMIERE PERFORMANCES

■ Rudolf Firkusny, Czech - American pianist, will be the soloist in the world premiere of Richard Yardumian's Concerto for Piano and Orchestra at the Philadelphia Orchestra concerts under Eugene Ormandy at the Academy of Music Jan. 3, 4. The composer of the Concerto, which was written specially for Firkusny at the suggestion of Maestro Ormandy, is a piano teacher and choirmaster in Bryn Athyn, Pa.

■ The premiere of the opera "The Transposed Heads" by Peggy Glanville-Hicks at the Phoenix Theatre has been postponed to Feb. 10. The work will be conducted by Carlos Surinach and staged by William Butler. The three principal roles will be sung by Loren Driscoll, tenor, Maria Ferriero, soprano, and Peter Binder, baritone.

■ The first symphony of New York violinist and composer Arved Kurtz will have its world premiere Jan. 19 by the Orchestre Symphonique de Quebec, Canada, under Wilfred Pelletier. Dr. Kurtz has presented works by contemporary Canadian composers at the New York College of Music, of

which he is director, and in Montreal and Quebec last season. His other compositions include considerable chamber music and some concertos, as well as symphonic music.

■ At their only New York appearance during the 1957-58 season, on Feb. 19, 1958, the American Concert Choir and Concert Orchestra, under Margaret Hillis, will present world premieres of the late Erich Itor Kahn's "Vocalise" and "Rhapsodie Hassidique," and also his "Three Madrigals." In honor of Igor Stravinsky's 75th birthday the opera "Renard" will be given in concert form. Purcell's "Ode on St. Cecilia's Day" (1692) will be the third composition on the program. Soloists will be Adele Addison, Kenneth Smith, Charles Bressler, and Russell Oberlin.

OBITUARIES

Kathleen Hart Foster, 67, soprano and teacher of singing, member of faculty, University of Utah; died Salt Lake City, June 30.

Hermann Gruss, German-born pianist and teacher, for 15 years head piano teacher at the State Conservatory of Music, Zagreb; died Youngstown, Ohio, early October.

Mrs. Lucy Marks Morrison, 79, former music supervisor in New York public schools; had been instructor at Juilliard School; organized Peoples Chorus in Norwalk, Conn.; died Chautauqua, N. Y., Nov. 13.

Dr. Orley See, 73, violinist and founding conductor of the Oakland, Calif., Symphony; had played with the Cincinnati Symphony under Stokowski and first violin with the San Francisco Symphony; encouraged the performance of American works and the appearance of American soloists with orchestras; died Nov. 26, near Los Gatos, Calif.

Erich Korngold, 60, Austrian-born composer of opera, symphonies, chamber music, and motion picture scores; regarded as a child prodigy, he was called "the little Mozart"; "Der Schneeman," a pantomime composed when he was 11, made him famous when it was performed by the Vienna Opera; his scores for the films "Anthony Adverse" in 1936 and "Adventures of Robin Hood" in 1938 received Academy Awards; died North Hollywood, Calif., Nov. 29.

Mrs. Giussepina Barbieri Tebaldi, 68, mother of Metropolitan Opera soprano Renata Tebaldi; Mrs. Tebaldi was her daughter's constant companion and aide, who cooked her meals, dressed her hair for roles, supervised her dressing, was with her at all social and professional appearances; died New York, Nov. 30.

Beniamino Gigli, 67, famed Italian tenor, formerly with the Metropolitan Opera, La Scala, Milan, and leading European opera houses. Signor Gigli received most of his operatic training from Enrico Rosati at the Conservatory of Rome and made his debut as Enzo in Ponchielli's "La Gioconda" in 1914. One of his greatest successes was his creation of the role of Ruggero in Puccini's "Rondine" at Monte Carlo in 1917. His American debut was made at the Metropolitan Opera Nov. 17, 1920 in a revival of Boito's "Mefistofele." He remained with the Metropolitan until early in 1932 when he resigned after a dispute with Giulio Gatti-Casazza, then its general manager. Signor Gigli had refused in December, 1931 to take a 10 per cent reduction in salary requested of all members of the company. He sang again in the U. S. in 1938 with the San Francisco Opera Company and at the Metropolitan. Although he was openly critical of the U. S. and its allies during the war and was accused of friendliness with the Germans during the occupation of Italy, the Council of the Musicians Syndicate in Rome absolved him of all charges of collaboration in 1945. He returned to New York in 1955 and gave three farewell concerts. He died in Rome Nov. 30.

Jacques C. Ungerer, in his middle eighties, French-born organist and composer; he was organist at St. Patrick's Cathedral from 1893 until his retirement in 1930, conducting on many important and historic occasions; died in New York Dec. 12.

IN THE NEWS

JOSEPH SZIGETI

AFTER his 32 years in America, Joseph Szigeti's annual tours have become a national custom, and it is difficult to believe that this season could possibly be his "farewell" tour. When Mr. Szigeti arrived in town to put the finishing touches on his latest Columbia releases (a Bach solo sonata album and the Busoni concerto) and to present the first of two New York recitals (at the Metropolitan Museum in December and the Frick in February), we decided to ask him just what he did mean by "farewell."

A cascade of violin runs greeted us in the dim hallway and we waited for an appropriate cadence before knocking at the door. Werner Egk's "Geigenmusik"—we recognized the refreshing new score as the one Mr. Szigeti had so exuberantly described to us as a "Teutonic hoedown." The incomparable Szigeti sixth sense for modern interpretation, a power that over the years had breathed life into hundreds of new manuscripts, was as facile as ever. Since his debut in America over three decades ago, the master violinist has been a major influence on the U. S. music scene. Glance at a recital program today and we find an almost automatic inclusion of some contemporary score. Not so in the 1920's when Szigeti alone braved audiences with his unique programming of new works. It was Szigeti who introduced American audiences to the orchestra and soloist in forms other than the standard concerto; who dared to present Bach, Beethoven, and Mozart sonata series and even a twentieth century sonata cycle to the music lovers in the grass roots as well as in large cities; who offered Bach rather than Bruch, Stravinsky rather than Sarasate, musicianship rather than sterile virtuosity.

Our percussive response to the silence in the room beyond brought our distinguished host to the door. Joseph Szigeti is taller than he appears on stage, a man of lean, fair-skinned handsomeness. There is nobility in the litheness of his every measured movement and in the soft-spoken astuteness of his every phrase. "About this 'farewell' business," we began, getting right down to cases. "Oh, I'm afraid more has been made of that than I had actually expected," Mr. Szigeti anticipated our concern. "It simply means that I am giving up formal touring in America so that I can devote more time to projects that I have neglected until now. Regular tours are a full-time job. Of course I still intend to make appearances in this country. I'm very much interested in our young artists, students in the developmental stages. I want to be free to spend more time presenting my sonata series, especially in colleges, perhaps lecturing to the students at the same time." Mr. Szigetti's current school series has been extremely successful. "I also have many commitments abroad," he continued. "This August I will join Casals for three weeks in Zermatt, where he will present a Beethoven seminar of nine three-hour sessions, and I will hold a parallel seminar in the Bach solo sonatas. I have an extensive recording schedule, so you see it's hardly a retirement plan, just a rechanneling of my efforts." Szigeti the pioneer, the classical idealist, the musician's musician, a man who has given so much of himself to the artistic world never really says goodbye.

DEANNE ARKUS

National Association of Concert Managers Meets in New York

Music impresarios from all over the country converged on New York in December, during the waning days of 1957, for the annual convention of the National Association of Concert Managers with sociability the order of the day.

At the supper party given by Mr. Leuben Vichey, president of National Artists Corporation and Civic Concerts Services, and Mrs. Vichey in their apartment, following a theatre party at the new hit musical "West Side Story," concert managers from all parts of the country met to swap music stories and lift the cup that cheers.

Left to right, MR. THOMAS REILLY, *vice-president and treasurer of National Artists Corp., Concert Manager* ELMER WILSON *of Pasadena, California, and* LUBEN VICHEY, *president of National Artists Corp. and Civic Concerts Services.*

Left to right in back row are MR. ROLAND CHESLEY, *of Utica, the president of the National Association of Concert Managers, and* MR. CHARLES A. SINK. *In front row are* MRS. CHARLES A. SINK *of the University of Michigan at Ann Arbor and* MRS. CROUSE, *of Syracuse.*

Left to right, MR. HARRY DRAPER *of Nashville, Tenn., and* MRS. *and* MR. G. BERNARDI *of the Bernardi Management, Cleveland, Ohio.*

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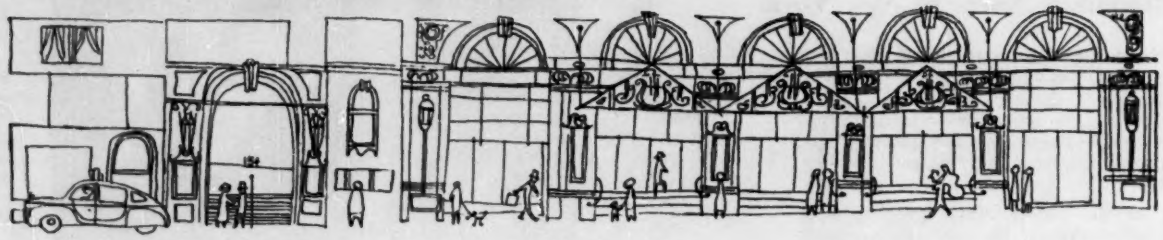

■ **Happy New Year!** Have you made your resolutions? Ours have been deleted—alas. What with the mild, mild weather and the drowsy atmosphere, the year is getting off to a leisurely start—to say nothing of the news received which makes it more like June. Everybody, except Partout, seems to be getting wed. **Mattiwilda Dobbs,** the prima donna from Atlanta, Ga., who captured the public's favor here and abroad, stabbed her stage spouse (the ill-fated Arturo), dropped her dagger and flowing robes (Lucia), and was married Dec. 23 to **Bengt Janson,** director of public relations at the Royal Opera, Stockholm. The ceremony took place at Grace Congregationalist Church, NYC, and was attended by members of the families of the happy pair. No wonder the critics stated that in her Metropolitan performance of Lucia, Dec. 21, the soprano sang with lustrous beauty but did not appear completely "mad." Dreaming of her real-life Edgardo, no doubt—Felicitations!

■ And another diva who gave us a real Xmas surprise—**Eleanor Steber,** soprano of the Metropolitan Opera, who was married to the U. S. Army's **Major Gordon G. Andrews** at Fort Slocum, New Rochelle, on Dec. 29. June is busting out all over! Seems Eleanor and her officer met in Saigon, Vietnam, during the soprano's Far East concert tour. All right you spinsters, sing!!

■ Echoes of Xmas still flood the mails and our never silent phone. **Rudolf Bing,** who has established a precedent for entertaining by refreshing the opening night standees with perkers-up (coffee to vodka), gave a Xmas party on stage at the Met especially for **Victoria des los Angeles.** Scene was the glamorous sets, stage champagne, and decor for the first act of "La Traviata," with Miss de los Angeles all ready to go on (about 7:30) in the Violetta role, when Bing and cohorts arrived bearing gifts. It was a festive appreciation of the soprano's relinquishing her plans for the holidays with her father in Barcelona in order to obey the call of duty (the Met being fresh out of Violettas at that moment). So Director Bing celebrated for and with Victoria. And **Sol Hurok** the (de los Angeles manager) sent his **Vienna Choir Boys** to serenade the artist on stage.

■ We sometimes wonder if attractive little **Adele Addison** ever has a free evening (Interested, lads?). She seems to be the busiest young soprano around these parts, and she gets rave reviews, too, for every type of music, from the most ancient canticle to the involved atonal. We caught a glimpse of Adele briskly rushing, but not at all winded, towards CBS for the TV rehearsal of Domenico Scarlatti's Christmas Canata. Joining the singer was baritone **Carlo Palangi,** of the San Francisco Opera, who was seen and heard in Bach's "Childhood of Christ," both works being premiered over TV with the CBS Symphony directed by **Maestro Alfredo Antonini.**

■ Over the last few holidays of the season, Dec. 28-Jan. 4 (almost the time of the Feast of the Three Kings, or what we call in *my* country "Old Christmas"), several of our favorite people will watch the colorful Spanish celebrations and singing at Barcelona's Liceo under the **Halasz** baton. The sole listing that seems to suit the season will be Respighi's "Mary in Egypt," which will be double-billed with Strauss' "Salomé"—some contrast! **Walter Cassel** will cope, ably of course, with three baritone roles on each of the three evenings of performance, Jokanaan in "Salomé," the Wanderer and the Abbe in the Respighi work. In the Strauss opera **Virginia Copeland** has the title role with **Claramae Turner** as the regal Herodias.

■ The pre-holiday season brought several off-the-track, pleasant musicales, one being a candle-light recital in the lovely Astor Galleries with **Helen Schafmeister** playing atmospheric piano pieces and **Rose Dirman** lending her limpid soprano to a varied list of songs, an outstanding group being four compositions for voice and piano by Miss Schafmeister. **Edwin McDonel** accompanied Miss Dirman.

■ Partout has a heart, yes, yes, and it belongs to Zinka, otherwise known as **Mme. Milanov.** We love her. And say what you may in favor of the many fine, fine vocalists whom we love also, to an extent, there is no voice more exquisite in texture than that of the Yugoslav prima donna. Milanov has sung for us sincerely and beautifully for some seasons. So lads and lassies, in your zeal for newcomers, don't sell short one of the best.

■ It wouldn't be Xmas without **Thomas Scherman** and the Little Orchestra plus excellent soloists in "L'Enfance du Christ," which has practically replaced Handel's "Messiah" on current programs. This event on Dec. 22 opened the Society's new Carnegie Hall series of four operas in concert form. Twenty-two of these have star-studded the Little Orchestra's celebrated concerts since 1947.

■ **Thelma Matesky** never has time for an idle moment. We are setting up a special notebook to catch all her doings. Besides singing her soprano recitals, she is combining "art song" composition (selected sonnets) with successful commercial "jingles" for radio and TV all on the active list. As she breezed by at full speed, she mentioned in one breath that her vocal quartet, Psalm 133, especially written for **The Aristo Singers** (now in their twelfth year of Town Hall concerts) would be programmed this March. You, dear readers, may recall that Partout's first "recognition" (!!) was through the dedication and serenade of Matesky's "tisket, tasket" opus. It was all ours!

■ "Carmen" proves an expensive role for Rise Stevens. Her "Spanish frenzies" are costly in earrings, we are told. As she flaunts—and who flaunts better—she generally loses one or more and has to keep several spares on hand. A sweep up after the show never turns up the lost "jewels." Supers and chorus say "finders, keepers" and take home for souvenirs. The only time we heard of a split pair being in demand was when the lamented **Ezio Pinza** and a famed American tenor, handsome guys both, ventured into a near-Met Woolworth's and invested in new gold hoops with pearl dangles, which they gleefully divided, Pinza wearing one in his left ear as Don Giovanni, the tenor decorating his right ear for Romeo. It pays to be thrifty. But there's only one of Rise and she needs adornment for two ears. Any suggestions? Speaking of tenors—yes we adore them! !—vocally we mean, there's a threat in the air. **J. Fred Muggs,** celebrity of the Dave Garroway TV show has resigned his post and his $1,275 weekly wage and is out for the footlights and fame of the "great stage." What is left but to go tenor? You know who is J. Fred Muggs, we trust.

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Above is the interior of the new Metropolitan Opera House, which will have 3800 seats, all with perfect sight lines. The new house will be air conditioned and suitable for use in summer, and will have adequate storage space for scenery. At the right is the interior of the new concert hall, one of the first buildings to go up in the Center. It is hoped the 2800 seat hall will be ready for the 1959-60 season.

Below is an overall sketch of the Center, showing, moving clockwise from bottom left: a ballet theater, the Metropolitan Opera House, the Juilliard School of Music, a theater for repertory drama, and the New York Philharmonic's concert hall.

SOME THOUGHTS ON SUBSIDY AND THE ARTS

By WILLIAM STRICKLAND

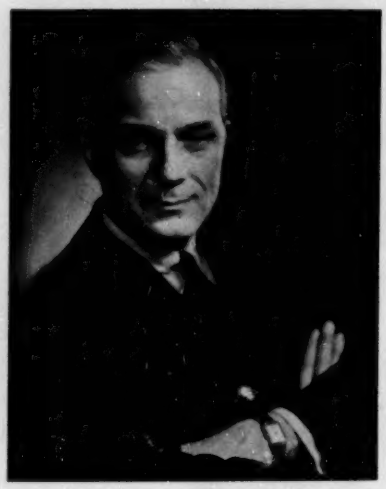
These provocative comments were presented as an address before the National Association of Teachers of Singing, Eastern Regional Meeting, Montclair, N. J., November 23, 1957.

WHEN you did me the honor of asking me to talk to you today, at first I wondered whether I really had something to say to you. I didn't have to think very long about it, however, before the thought of the many frustrated young singers in America, without opportunity, led me to some several thoughts on the appalling waste of talent we allow in this country. From that thought of general waste I decided I really *did* have something to say to you all, something that I feel about very deeply, involving not only singers but every kind of musician in this country. And so I want to say a few words to you about subsidy and the arts, more particularly subsidy and music.

Today subsidy is something of a burning question; it is alive in people's minds even if they have no clear idea of exactly what they think about it. Recent Rockefeller and Ford Foundation grants seem to point to a future where music and her sister arts will begin to get the support they need and deserve. Some people are thinking in terms of governmental subsidy, whether it be on the municipal, state, or federal level (not a few orchestras already have some municipal or state support). It is an interesting fact that, at present, the federal government supports the American arts outside of America but not as yet inside our own borders, as witness the activities of ANTA and the many cultural projects we support abroad through foreign aid funds.

Let us put aside for the moment all partisan discussions as to whether private foundations or government subsidy, on whatever level, should be the means for the support of music. I think we will all agree we need that financial subsidy, wherever it is going to come from, in order to stop the terrible waste of talent in America. Having agreed we need help, let us look at some of the things that appear to stand in the way of our getting it.

To begin with, and to put it simply —Do we have faith in our American talent or don't we? Do we believe that Johnny, who lives next door, is a potential Toscanini if he has an opportunity to grow and develop, or do we believe that such things somehow *just happen?* It seems to me that if we really believe in American talent we must necessarily believe in giving that talent real opportunity. That is indeed one of the cornerstones of our democracy, that each man should have the opportunity to develop his talent.



WILLIAM STRICKLAND

The trouble is—if we really face the facts—so many Americans don't have faith in their own artists. You will, perhaps, find this a harsh, a hard saying, but let's look at it for a moment. I believe there are a number of—let us call them — "public confusions" that cloud this whole issue of faith.

The American would like to believe in America's talents, but the whole picture is to him so vast, so kaleidescopic that it becomes fatally easy for him to fall back upon a kind of chauvinism or on statistics. In the first instance the public grabs upon an American singer, or composer, or conductor, blows him up to proportions of stardom and adulation neither he nor the public can sustain (giving him, you note, little opportunity for sustained growth or development). When the inflated balloon is pierced and the jag is all over, everyone feels insecure all over again. Some people then say America's talents just aren't good enough; in any case it adds up to disillusionment and lack of faith. In a similar vein we will seize on a *talented* composer and say that at last *the great* American composer has arrived; we so want to be "cultured" that we overdo it. And the penalty for this chauvinistic excess is always the same; there's always that "morning after." All this I call "public confusion." To show our lack of faith by inflating talent out of all proportion to its real value shows an insecurity on the part of any public that allows it. None of these antics contributes to a sane development of artists or their audiences, nor does it contribute to having faith in our artists, nor does it help us to gain subsidy for them. So much for chauvinism. Now to statistics or "public confusion" no. 2.

A newspaper article in *The New York Times* not long ago quoted a press release, from some public relations office, that had to do with the proposed Lincoln Center in New York City. I quote: "America has a growing audience of opera, music, drama and the dance. Billions of Americans are taking advantage of rising incomes, more leisure hours and higher levels of education to enrich their lives through the arts." All well and good, but now listen: "The statistics," continues the article, "are impressive. Today America has at least 80 opera companies—close to 1000 symphony orchestras — 5000 community theatres. We spend more for music than the entire rest of the world. We buy $17,000,000 worth of classical records a year, spend an estimated $70,000,000 making them, and pay about $5,000,000 more every year to attend concerts than to watch baseball." End of quote. How deliciously "Madison Avenue" that all sounds!

Now I submit, who is kidding whom? But in a more serious vein, it is this kind of statistic that obscures fact—sometimes I think almost willfully, in a subconscious way—obscures facts in order to cover up our insecurity, which relates to our lack of faith (which I have spoken of), that faith which has been undermined by bewilderment and confusion.

Well, for confusion, America has 80 opera companies — where? What is their professional level? Who supports them? How are they housed? What is their repertory? Do their singers and players receive a living wage? The answer is *no*. America has 1000 symphony orchestras? How long are their seasons? How many concerts do they give? What is their professional quality? Do their players receive a living wage? The answer is *no*. We spend more for music than the entire rest of the world? May I say, if we do we get a poor return for it; the European festivals are packed with Americans eagerly seeking out what they seem to miss at home. We buy $17,000,000

William Strickland is eminently qualified to speak about talent in America; it is he who went into an American community, the city of Nashville, after World War II and founded the Nashville Symphony Orchestra, the Nashville Choral Society, and Nashville Youth Orchestra. He has commissioned and given first performances of important works by outstanding American composers. He has appeared as guest conductor of leading orchestras throughout the U. S. and abroad to judge the qualities of American talent. He is at present conductor of the Oratorio Society of New York and appears as guest conductor with such orchestras as The Symphony of the Air, the Rochester Philharmonic, and the Lewisohn Stadium Orchestra.

worth of classical records? I'll pass on that one; that's all to the good!

But this kind of statistic, I say, is kidding ourselves, whistling in the dark, because we know we really haven't solved the problem at all. We're still insecure, so we boast of things that really don't exist. Do you really believe 80 bona fide opera companies and 1000 bona fide symphony orchestras are functioning in this country, giving real opportunity to our singers to develop and to live by a decent wage and grow as artists? I don't believe it, nor do many others! Listen to Dr. Howard Hanson, the distinguished director of the Eastman School of Music writing in a recent magazine article, and I quote: "The next few years will decide a matter of importance to every music lover in America. *Is* the symphony orchestra—as we know it—going to survive? Undoubtedly symphony orchestras will always exist in our largest cities, but unless some action is taken and taken soon many small city orchestras, and perhaps a few in larger cities, may disappear. Indeed, since there are few, if any orchestras, that don't face serious financial problems, it is doubtful whether some can long continue as professional ensembles without additional aid." Thus speaks Dr. Hanson.

I have said that we lack faith so that we fall back upon chauvinism and statistics to protect our insecurity and lack of faith, but there is still a further problem. Let me label it "public confusion" no. 3.

The American public is dazed by the wealth and array of musical choice before it; there is so very much! We not only have a great European tradition handed down to us, but also our own Negro spirituals, Anglo-Saxon folk tunes, and Indian music. We have American composers who studied in Germany before World War I and who came home to create a tradition of the serious American composer, like MacDowell; we have the American composer who studied in Paris before World War II who came back to further this tradition of the serious composer, like Aaron Copland; and then we have jazz.

We're all aware of the cleavage between classical music, so-called, and jazz. This argument has taken in the past, and still takes, strong partisan lines. But this rift is closer to being healed today as jazz gains with the public. Any of you who has seen that stunning Broadway show "West Side Story," with Leonard Bernstein's fresh and original jazz score, will know what I mean. Let me add, however, that *I* become partisan to the extent of opposing one gentleman who recently told us in a book that jazz is the future of American music. I do not now and do not expect in the future to judge the jazz world in terms of Beethoven's last quartet.

I am attempting to show you by all this discussion that it is not easy for an American to have "faith," that his natural optimism and desire to believe in the American artist is not easy to come by. Even such old stand-bys as that "the American boy-musician is a sissy" have only recently disappeared; the "tired business man," that symbol of the Philistine, smug and complacent in his American maleness, he, too, has only recently become a dead duck. Indeed, it is rather fashionable today to be a composer or conductor, and the tired business man is becoming something of a first-nighter! Only the term "long-hair" survives as a convenient label of musical segregation. But most of these bugaboos are departing from American confusion.

But to return for a moment and perhaps to labor the point—security about ourselves? No! We are still confused. We are confused as to what we are musically. Are we going to be a jazz nation (which I don't believe for one minute) or what are we going to be? We minimize and patronize our past, underrating our Stephen Foster, John P. Sousa, Ethelbert Nevin, men who were, after all, geniuses in their own areas. And we vastly overrate our present-day product, as witness that lovely story of a professor at one of our leading music schools who announced that American music began with Aaron Copland! This is, of course, critical nonsense, plus confusion, and immaturity.

I have been trying to paint something of what I think is a realistic picture of some of the facts and attitudes in the American musical scene. I hope that in my doing so, you don't think for one moment I am decrying what has already been done, the money grants already made, the achievements in many divisions of our musical life. Far from it! But I am saying that our attitudes, whether they be chauvinistic, fake statistics, or critical confusion (because we just don't know what we are among this mass of different things that make up American music)—I am saying that these attitudes paralyze us, paralyze our natural optimism, paralyze our ability to find solutions for the development of our musical life, indeed paralyze our will. And I think this paralysis contributes greatly to the fact that we have no subsidy today.

Do you really believe the American public wouldn't get support for its arts if public opinion truly began to move in that direction? Let's change "began" to "begin," because I think public opinion is beginning to move. I think this paralysis is giving way to some new attitudes. What attitudes you may ask. Well, a number of people are perhaps thinking and talking along the following lines.

Chauvinism? No, let's stop grabbing at every composer who has some talent; let's stop saying he's our great composer; rather, let's create great opportunities for him to practice his craft through increased performance so that he may test himself as well as his audiences' reaction.

Statistics? Let's stop publishing these so-called "facts," these boasts about 80 opera houses and 1000 orchestras, when you and I know there

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aren't 80 opera houses where your pupils can go or 1000 orchestras where young American conductors can go and have real opportunity and a living wage. Confusion about what we are musically? Well, some people are thinking, let's stop saying jazz is the future of America and let's create an opportunity for all our different types of music to develop; then perhaps we'll create a style of our own.

Some of these more positive thoughts are beginning to break through, to destroy our lack of faith and our insecurity; we're all beginning to ask questions.

So we come right back to the beginning of this talk. Why doesn't Johnny—who lives down the block (I'm assuming now that you're an enlightened American who believes in American talent)—why doesn't Johnny have an opportunity to become a Toscanini? Well, there you have it! There is no opportunity for him in this country to develop naturally because there is no enlightened subsidy. Remember, great conductors don't grow on trees; they grow only on orchestras—by conducting them; and great opera stars develop only by having opera houses to sing in. Nor is there such an opportunity for your singing pupils. They mostly go to Europe these days for their operatic experience. The few exceptions to these remarks do not alter my facts. And the bald fact remains that there is simply not enough opportunity in this country for our young musicians to grow and develop.

I repeat, I do not minimize what has been done in the past nor what is being attempted today, but I *am* saying that it is not enough. A mere trickle or a small stream of foundation or government support is not going to give the American artist a first place in the life of his nation, either in the way of opportunity or achievement.

We need support on a vast scale, as medicine and education have had help in this country for over half a century. We need it on the scale of the recent Ford Foundation grant to education in the amount of $500,000,000. Nothing else will serve our purpose, whether it is to come from a foundation or a government source.

For music has to be paid for! Throughout history the church, the aristocrat, later the industrial millionaire, these patrons have paid the bills. Today no one pays them, and someone must or we will wither and die. And for the arts to die in America today would be the supreme abdication. Sputnik and Muttnik perhaps have awakened us to many things, not the least of which is that we neglect spiritual things (and the arts are the supreme transcendental medium). We have learned or are learning that we neglect the things of the spirit at our own peril.

So where is the money going to come from? I almost started to say from us —from you and me. For if we can say that one of the glaring failures of democracy is its lack of support for its own artists, we must also say that you and I are what make democracy and that we bear the responsibility in some measure for its failure. It is, after all, up to us to have vision for the future and to do something about it.

Is it beyond imagining then that every city with a population of over 100,000 (there were 99 of them when I last counted) should have subsidy for its own opera house, its own symphony orchestra, its training orchestra, its choral society, and all the inevitable chamber music offshoots of such a parentage? Is it then beyond imagining that the local composer should through this outlet and support find a greater expression for his craft and thereby produce ultimately an American art? For you may be sure every American city of any size has its musical potential waiting for developments: its performers, its composers, its audience; they are all there waiting.

That is what I think we have to work for, and let us cry down those who would sell American talent short. For America is full of it, teeming with it. I have seen and heard it with my own eyes and ears, throughout this country and in Europe. If we had time I could tell you of the tragic and human side of this American story of frustration and waste, but this is a time now for us to be positive and to speak and fight for the future.

I believe that when American music is subsidized we will see such a wealth, such an outpouring of talent that it will not be long before the world is speaking of an American culture that is truly unique, essentially American, at the same time that it is perhaps universal. I do not think this can happen without subsidy; it will *not* happen until we have subsidy.

And finally, to go back to first things. It is only when support, when subsidy creates real opportunities for Johnny who wants to become a conductor, for Mary who wants to be an opera star, only when Johnny has an orchestra to conduct and Mary an opera house to sing in, only then will they cease to be the orphans of American democracy. And at that moment, not before, American talent will really have its chance, its moment for real growth and flowing. When that day comes I will believe we are on the way to creating a national musical culture—and not before!

THE FORGOTTEN VIOLIN CONCERTO

By HANS BASSERMAN

It is no secret that most instrumental soloists — with a few exceptions — perform the same standard concertos. Whether this exclusive riding of old war horses is due to a certain musical conservatism or to the average listener's preference for well-known pieces is a matter of conjecture. It cannot be denied, however, and it has been sufficiently deplored by professional reviewers that the failure to perform valuable contemporary music or great works of the past deprives the world of great pleasure. Although I am prepared to name a good many neglected operas, symphonies, chamber music works, piano and cello concertos, I might—as a violinist—be permitted to point out one of the outstanding concertos ever written for the violin, the "Hungarian" Concerto, Op. 11, by Joseph Joachim. In Grove's *Dictionary of Music* it is called "a creation of real grandeur, built up in noble symphonic proportions which holds a place in the first rank of masterpieces for the violin." Having heard this concerto played by several great violinists of the past, it is, in my opinion, in no way inferior musically to the Brahms Concerto and is highly brilliant and effective.

The first movement has a tremendous wealth and variety of ingenious themes masterfully introduced in the wonderful first orchestral tutti. There is an abundance of lyric and dramatic moods. A unique stroke of genius is the interspersing of orchestral motives during the cadenza. The slow movement is one of the loveliest pieces in the whole literature and far superior to the Dvořák Concerto's slow movement, which has a certain melodic relationship to the one by Joachim. In the finale all the musical and violinistic features lead to an effective conclusion. The way the composer molds the many typically Hungarian elements into a monumental example of the classical sonata form is admirable. On second thought I might mention also Joachim's Variations for Violin with Orchestra as a beautiful work presenting an imaginative introduction and a touching theme of utmost simplicity played by flute, oboe and clarinet, followed by a series of fascinating variations never surpassed by Brahms, Dvořák, or Schumann. In a conversation with Richard Strauss I found the same enthusiastic evaluation of these two compositions, and it is a safe guess that this master's taste and judgment were quite up to date. It goes without saying that a performance with piano or a deletion of orchestral tuttis or parts of tuttis, being a barbaric desecration, is completely out of the question.

The exclusion of these compositions from the repertoire, especially during the year that marks the 50th anniversary of Joachim's death and at a time of particular interest in Hungary, Hungarians, and Hungarian achievements, is one of the mysteries a normal musician is unable to solve. Our eminent violinists would find a noble task in reviving these musical gems, and a public success would be assured.

NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

"Orfeo ed Euridice," Dec. 16, E—The Metropolitan has already compiled an enviable record of successful revivals and excellent restudyings this season. The revival of Gluck's masterpiece does not rise to these standards. Unfortunately the classic beauties of "Orfeo" cannot survive mediocrity. On the contrary, the greatest purity of execution is required to bring to life the chiselled beauties of this great work. There is virtually no action on stage, apart from the ballet sections; there are no heroics in the orchestra; nor are there any vocal pyrotechnics to gloss over even the slightest imperfection in the proceedings.

To begin with, none of the principals produced the long and flawlessly balanced phrase lines so necessary to music of this period. Then the part of Orfeo requires a big, dark, suave contralto. Risë Stevens has been noted throughout her career for her bright, ringing mezzo-soprano, and in order to cope with the extremely low tessitura of this role she so darkened her voice that it emerged hollow and forced-sounding, and often gave the impression of being not exactly on pitch. Hilde Gueden as Euridice did by far the best singing of the evening, although here again one would have liked a little greater ease and power in some of the lower passages. The role of Amore is one of those parts that are scarcely long enough to be assigned to an artist of first rank and yet are too important to be entrusted to an inexperienced one. Emilia Cundari, although vocally quite good apart from a few off-pitch notes in her first entrance, cannot yet fill the stylistic demands of such a task. The two Happy Shades were sung by Mildred Allen and Helen Vanni.

The one artist who did rise to the demands of style and technique was the guest prima ballerina, Alicia Markova, and to her was accorded, and rightly so, the lion's share of the applause. She was most ably seconded by Michael Maule, who also was impressive in his one solo passage. The work of the corps de ballet in the first act, as well as the choral singing throughout, was of the high standard one expects at the Met.

The orchestra, however, did not distinguish itself on this occasion. The brasses in particular were harsh and frequently out of tune. Max Rudolf was the conductor.

There is no doubt that this work presents problems of casting and of preparation. If the company that is capable of giving us a great "Don Giovanni" is incapable of giving us a great "Orfeo," it would seem wiser to wait until all the necessary elements are available. C. E. R.

"The Marriage of Figaro," Dec. 19, E—Mozart's delightful "Figaro" received its first performance of the season featuring an all-star cast and a beautifully integrated production conducted by Erich Leinsdorf. This is in fact the second real Mozart hit of the season and compares favorably, except in one respect (the Metropolitan needs new sets for its "Figaro" in the worst way), with the company's new production of "Don Giovanni."

This opera has many major roles, and even the minor roles are of considerable prominence. Fortunately the Met furnished a fabulous cast. Top vocal honors for the evening must go to Lisa Della Casa's warm, glorious portrayal of the Countess and to Cesare Siepi's exciting Figaro. This was our third opportunity this season to hear Della Casa, and each time she sings better than the time before. Mr. Siepi combines a remarkable stage personality with his rich, powerful singing. Not far behind in honors must come Laurel Hurley's delightful Susanna and George London's portrayal of Count Almaviva. Cherubino, in the person of Mildred Miller, was ever so successful and Regina Resnik gave stature to the role of Marcellina. The lesser roles, although none are unimportant, were admirably handled by Fernando Corena (Don Bartolo), Norman Kelley (Don Basilio), Gabor Carelli (Don Curzio), Lorenzo Alvary as the gardener, and Mildred Allen as a first-rate Barbarina. She gave a good account of herself in the beautiful aria that opens the final act. Every singer, then, was superbly matched to his role.

In fact we have no qualifications whatsoever about this 1957 "Figaro," excepting, of course, the sets. Erich Leinsdorf is a master with Mozart scores, and he maintained admirable control of the orchestra and stage action as well. Not only did he conduct well, but he also played accompaniments at the piano for the recitatives. Hans Busch furnished a lively staging. G. W.

NBC-TV

NBC Opera Company, "Dialogues of the Carmelites," Dec. 8—This opera, which had a considerable success in San Francisco this fall, was made available to TV viewers all over the country through the production by the NBC Opera Company. Conductor Peter Herman Adler took advantage of the San Francisco experience to prune and prepare the work for nation-wide TV viewing.

It is a good opera, but unusual in several respects. The music is hardly contemporary, but on the other hand, it is often progressive. The libretto by George Bernanos is after a novel by Gertrude von Le Fort, which deals with the tragedies of the French revolution. Both story and music have high points of drama and are generally effective. The problems inherent in a TV production in some instances detract from a performance of the opera, and in others enhance some of the dramatic impacts. The death scene of Madame de Croissy, the first prioress, is certainly full of drama due to TV close-ups. The same can be said for the guillotine finale.

The Opera Company furnished a superb cast. If there must be a star, it was Elaine Malbin as Blanche de la Force, the young nun with a tremendous problem of fear. She was dramatically and vocally effective. This was our first chance in some time to hear Patricia Neway, who sang the part of Madame de Croissy, first prioress. She has always been a fine actress and it seems that her vocal powers have returned. She has had some vocal difficulties in the last few years. Leontyne Price displayed her glorious voice as Madame Lidoine, second prioress. She, too, was an effective stage personality. Rosemary Kuhlmann was an effective Mother Marie, and Judith Raskin was excellent as a young nun. Inasmuch as the "Carmelites"

story deals largely with the Carmelite Order, male roles are of lesser significance. Both Robert Rounseville as Chevalier de la Force and David Lloyd as Father Confessor of the convent handled their roles well.

All in all, it was a first rate performance and beautifully adapted to the medium of television. Conductor Adler paced and molded the production, gradually building to the final scene when all of the Carmelites go to the guillotine. Kirk Browning, the director, was responsible for the excellent camera work, and Trew Hocker devised sets depicting architecture and furnishings of the period. G. W.

Scene from NBC-TV production of Poulenc's "Dialogues of the Carmelites."

CARNEGIE HALL

Rudolf Serkin, pianist, Dec. 5, E—There are only a handful of artists today who qualify for the exclusive cult of the Titans of the Keyboard, and a member of the highest standing is Rudolf Serkin. He is a master pianist and a master musician whose imposing artistry serves as a major influence on the pianism of our younger generation. At Carnegie Hall we watched and listened as a slight, bespectacled, coiled spring of a man approached each work with clairvoyant authority, attacking his instrument with savage fury or caressing its ivory keys with a lover's hand.

Serkin is a scholar, and it is on this level that he forms his basic concepts. He is also a technician of transcendent abilities, and this affords him complete freedom to express whatever his vital artistic spirit intuitively tells him is valid. A complete fusion of man, music, and medium—this is the phenomenon known as Serkin.

He is one pianist who is rarely heard in modern works, but this evening he premiered a sonata dedicated to him by Bohuslav Martinu. The piece is clearly a virtuoso vehicle and Mr. Serkin did it every justice, both technically and poetically. But on one hearing only it seemed a bland, repetitious, rumbling work that flies fast and furiously nowhere—hardly worthy of twenty precious minutes out of a Serkin recital. The program opened with the Bach "Italian" Concerto, crisply played, although at times curiously pedaled, perhaps alluding to an overhanging clavier effect. This was followed by a group of Schubert impromptus. But what is stamped unforgettably in the mind's ear is the breathtaking performance of Beethoven's "Hammerklavier" Sonata. Here Mr. Serkin was at the peak of his interpretive powers. The gigantic work was easily encompassed and clearly outlined. Its impossible technical feats (the modern keyboard is just not equipped to cope with some of its passages) ceased to exist. The slow movement was exquisitely spun and the fugue with its cascades of runs and trills was spine chilling in an atmosphere that crackled with excitement. The audience applauded gratefully, but even encore hopefuls realized that nothing could possibly follow such a performance. D. A.

.N Y. Philharmonic, Fernando Previtali, conductor, Dec. 5, E—This was a most interesting evening. There was a new conductor, a world-famous singer, and a well-balanced program. Fernando Previtali, 49, who has previously conducted in Cleveland, Pittsburgh, St. Louis, and Rochester, appeared for the first time in this city and made a fine impression. One could perhaps call him a conductor of the de Sabata type. He is in full control of the orchestra, takes care of the important details, and is a musician of Latin temperament. We are indebted to Signor Previtali for the presentation of several pieces of the Suite from the incidental music for Carlo Gozzi's "Turandot" by Ferrucio Busoni. This music has not been played here for many, many years. The reasons for this neglect are difficult to find. The music is interesting, colorful, and effective. Elisabeth Schwarzkopf was the soloist of the evening. She first sang "Per pieta," the second of the two great arias sung by Fiordiligi, from Mozart's "Cosi fan tutte." Madame Schwarzkopf demonstrated anew her eminent technique and the captivating sound of her voice. But this reviewer felt a certain coolness in her treatment of Mozart's music. There was more calculation and less heartiness.

It fell at long last to an Italian conductor to program the "Four Last Songs" by Richard Strauss in a concert of the New York Philharmonic. They are the artistic farewell of a man who put his indelible mark on the music of the first half of the 20th century. One of these songs "Abendrot" was Strauss' last completed composition. Miss Schwarzkopf's delivery of these songs reflected strongly her personal attachment to them. It was *l'art pour l'art,* singing sensitively in devotion to the great master. Previtali made the orchestra sing. The conductor and the musicians shared in the lengthy applause that an enthusiastic audience bestowed upon Miss Schwarzkopf. The concert closed with a memorable performance of Mendelssohn's "Scotch" Symphony. It is sometimes presented in a rather sentimental manner. Previtali, however, brought out impressively the different elements blended harmoniously into this symphony: the melancholy of the first movement, the folksy spirit and delicacy of the scherzo, the lyrical and epical traits of the adagio, and the forcefulness and vigor of the allegro guerriero. J. B.

The National Symphony Orchestra, Howard Mitchell, conductor, Dec. 6, E—Howard Mitchell and the National Symphony Orchestra made a complete conquest of their sophisticated Carnegie Hall audience this evening. Mr. Mitchell, a champion of American music, programmed two New York premieres, John Vincent's Symphony in D and John La Montaine's "Songs of the Rose of Sharon." Another contemporary work, the Fifth Symphony of Shostakovich concluded the program. The high point of the program was, without a doubt, Mr. La Montaine's exquisite song cycle, "Songs of the Rose of Sharon," taken from the Biblical text of the second chapter of the "Song of Solomon." In La Montaine's hands, these beautiful verses become an integrated masterpiece for soprano and orchestra. There is variety, yet there is remarkable continuity. The glorious voice of Leontyne Price has never shown to better advantage, and Mr. Mitchell's guiding hand gave a perfected and beautiful reading. We predict that this work will become standard in the repertoire.

John Vincent's Symphony (A Festival Piece in One Movement) shows brilliant orchestration and a superb working out of a small "seed-idea." The orchestration is brilliant, the performance was first rate, but Mr. Vincent's basic musical ideas are of secondary significance.

The program concluded with one of the most satisfying readings of the Shostakovich Fifth Symphony in our recollection. The interpretation was unique in that the finale was at a retarded tempo. The effect, however, was one of great clarity. The musical development of the National Symphony, and of its conductor, has been a joy to watch. Great things have happened in Washington! This orchestra may lack the voluptuous Philadelphia sound or the perfected ensemble playing of the Cleveland, but for us no orchestration seems to play with more human warmth and enthusiasm. We would class the National Symphony among the six or eight finest in the country. G. W.

Glenn Gould, pianist, Dec. 8, E—The tremendously gifted, but very eccentric young Canadian pianist, Glenn Gould, gave a startling account of himself. Somehow or other this artist seems to find time to conduct himself, stomp his feet, and sing on some occasions while he is engrossed in the most difficult of music. But whatever idiosyncrasies Mr. Gould has, we are willing to forgive and forget, for he plays like a demon, and the results more often than not are breathtaking.

The artist opened his concert with a transcription of Sweelinck's "Fantasia for Organ." It was a handsome beginning. Then he turned his attention to the Schönberg Suite, Op. 25. Piano music of Schönberg has never really held a great deal of interest or meaning for this reviewer, but in Mr. Gould's hands, the Suite was not only meaningful, but exciting. So far as we are concerned his one mistake of the evening was the Mozart Sonata in C Major, K. 330. This ceased to be Mozart, for at times we thought we were hearing Beethoven and at other times we were sure that it was pure Gould. To say the least, it was the most romanticized Mozart we have heard. There were erratic and sometimes inexplicable tempi alterations.

It goes without saying that the Bach Goldberg Variations, which made up the last half of the program, were startling and ever so musically rewarding. Through this terribly demanding, both musically and technically, assignment, Mr. Gould maintained his audience's undivided attention. Some purists may complain that the pianist's playing lacks restraint. This may very well be, but on the other hand, we cannot conceive of a more satisfying performance of this masterpiece. This was our third opportunity to hear Mr. Gould, and upon each occasion we leave the Hall wondering if his technical proficiency and his idiosyncrasies, too, do really exist in 1957. G. W.

Sibelius Memorial Concert, Dec. 8, A—Sometimes a concert is so fraught with special historical significance and incomparable musical inspiration that it awes concert-goer and critic alike. Of such power was the Sibelius Memorial Concert, for which Martti Simila conducted ninety members of the New York Philharmonic, with Jussi Bjoerling as tenor soloist. His Excellency Mr. Johan Nykopp, Ambassador of Finland to the United States, welcomed the crowd: ". . . A few days ago we celebrated the Fortieth Anniversary of Finland's independence. The peak of Sibelius' work as a composer coincided with the dawn of Finland's independence. The impact of "Finlandia" on the awakening of the national spirit of the Finnish people can hardly be overestimated. However, Sibelius' works, like those of all other geniuses, transcended the national borders—they belong to the world. It is in this spirit that we have come together tonight to honor the memory of this great master."

When Simila stepped to the podium to conduct the Symphony No. 4 in A minor, Op. 63 (1911), we knew that he, too, was a master; he brought from his players sounds more rhapsodic and yet more disciplined than others have in Carnegie Hall for a long time. What strange and lovely music—ethereal, electrical, tenuous, bottomless—there are plenty of adjectives but no epithets. Surely it could not have sounded finer even in the mind's ear of the composer.

Mr. Bjoerling was in the same rare spirit as he sang five exquisite orchestral songs, "Säv, säv, susa," "Flickan kom," "Var det en dröm?," "Svarta rosor," and an encore.

The remarkable program closed with two tone poems: first the grippingly, inexorably monotonous "En Saga," Op. 9 (1892) and then a reading of "Finlandia," Op. 26, No. 7 (1899) that sang as if its performers were instilled with the very spirit of the times that saw its creation. This reviewer felt he had never heard the work before, such was the freshness of its interpretation, the essential "rightness" of every sound. At the end of it all, Mr. Nykopp's words had been proved true more unarguably than they ever before could have been; Sibelius and his Finland had been fired into something universal, as if Simila had worked a wonderful witchery on all of us. But no, he had only transmitted with impeccable skill something of the depth and power of a truly transcendent genius, Jean Sibelius. J. L. B.

Licia Albanese, soprano; **Guy Richard Gordon,** baritone; **The Symphony of the Air, Jonel Perlea,** conductor, Dec. 8, E—An opera concert starring Licia Albanese of the Metropolitan Opera Company and featuring Guy Richard Gordon, young American baritone, with The Symphony of the Air under the direction of Jonel Perlea, provided a varied program of orchestral and vocal music by Cherubini, Peri, Giordano, Gilea, Puccini, Mozart, Boito, Massenet, and Verdi.

Mr. Perlea conducted the orchestra in capable fashion in an impressive performance of the Cherubini Overture to "Anacreon"; two Debussy nocturnes and the Wagner Prelude and "Liebestod" also were given competent readings. Miss Albanese sang arias from "Adriana di Lecouvreur," "Suor Angelica," "Don Giovanni," and "Mefistofele" in her best operatic style, impassioned and colorful, although at times not without vocal effort.

Mr. Gordon, in his concert debut, acquitted himself creditably. He is the possessor of a voice of warmth and ingratiating quality when not pushed to its limit. He was neither stylistically nor vocally at ease in the aria "Nemico della patria," and his singing was overshadowed by a heavy-handed orchestral accompaniment in the "Invocazione" from "Orfeo." His rendition of the Massenet "Vision Fugitive" was especially fine. L. C.

Boston Symphony Orchestra, Dec. 11, E—Perhaps it is just as well that Mr. Munch sees fit to begin each concert with a relatively brief work of a prelude character, such as the Brahms "Academic Festival" Overture on this particular occasion, since the orchestra trundles through those hors d'oeuvres with all the lethargy of drugged sleep, and it would be a shame if they were to serve up the main course before they've even managed to stifle the last yawn.

Once their eyes are open, however, they again become a veritable jewel of an orchestra, and the wealth and variety of their glitterings never cease to amaze the ear. How magical was the disappearance of all the staleness and stodginess when they attacked the Third Symphony of Roger Sessions, in a first performance (for New York) of an opus as demanding and difficult as they come. How clear each detail, how securely in place each section and each solo sounded. But the wonder of wonders was the electric vitality, the sheer enthusiasm they were able to instill into a composition so complex.

The music itself, full of Swiss-movement intricacies, almost bizarre in its ever changing tone colorations, is the kind that awakens a sense of grave importance even without revealing, in one hearing, the reasons for such a response. That its plan is logical cannot be doubted, even though the labyrinth is so involved that it is impossible to follow step by step the first time through. Sessions not only has something to say, but what is rarer still, that something has such magnitude and urgency that it justifies, or rather necessitates the complexity of method, melodic, harmonic, and structural, which he employs. The complexity does not make the music forbidding. On the contrary, it seems to draw one into the vortex of its percolating intensity. Perhaps all of this is true because Mr. Sessions' music is contemporary not only in its techniques, but also in the way its raw gnashings and wry lamentings seem to reflect the tensions of a life lived in these times so very much more incisively than most music one hears nowadays.

The program also included a sensitive, tender performance of the ad-

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mittedly mediocre Schumann Cello Concerto by that aristocrat among artists, Pierre Fournier, accompanied in a properly subdued manner by Mr. Munch, as well as an appropriately lush and romantic rendering by the orchestra of the Prelude and "Liebestod" from Wagner's "Tristan." A. M. K.

Oratorio Society of New York, Dec. 13, E—The Oratorio Society of New York opened its 85th season with the presentation of Handel's "Messiah" for the 134th time, and for the second time under William Strickland's capable baton. The vocal soloists were Joan Marie Moynagh, soprano, Betty Allen, contralto, John Van Kesteren, tenor, David Smith, bass. Ernest White was at the organ and Albert Fuller at the harpsichord. The concertmaster was Isidore Cohen.

Choral clarity and a generally well-balanced distribution of singing power prevailed, but the entire performance, with a relatively small but well-prepared chorus, appeared to lack the tonal and dynamic substantiality requisite for projecting completely effectively the dignity and virile breadth of the music and text. The distribution of the orchestra members on the stage did not add strength to the overall picture. If the talk during recent years of Handel's works originally radiating "entertainment" be true, then the so-called "entertainment" to be found in the "Messiah" must be in the nature of bringing into strong relief, vocally and otherwise, the majesty of a serious text and a virility of musical sound. Only so does it become spiritual entertainment, fused with spiritual inspiration. The various aria versions used by the Society during the past several seasons, with their stepped-up and at times ridiculous tempi and unnecessary embellishments, do not represent by far Handel's best approach to the message of the "Messiah," such as has been demonstrated formerly here, by various groups, for many years.

The soloists, although offering artistic and sincere interpretive appeal, were not otherwise adequate for their various assignments. Miss Moynagh sang with clear and generally well-sustained tones, although with occasional intonation difficulties in the upper voice. Miss Allen's singing during the latter part of the performance was impressive; the lower reaches of her voice were rich and warm. Mr. Van Kesteren's vocal capacity is not one of weightiness. He encompassed the opening recitative and air skillfully, but the dynamic demands of "Thou shalt break them" proved to be obstacles not overcome by the singer. Mr. Smith's seemingly light bass voice is one of agreeable texture and considerable fluency, although his lower range appeared not to possess the depth and strength to cope successfully with the "Messiah" score. L. C.

Boston Symphony, Charles Munch, conductor; **Claudio Arrau,** pianist, Dec. 14, A—The Bostonians took leave of their

New York admirers for 1957 with an ultraconservative program. Charles Munch presented a Haydn Symphony (No. 101), Mendelssohn's "Reformation" Symphony, and the Piano Concerto in E-flat major by Beethoven. This scheme would have been very appropriate for the Gewandhaus Orchestra in Leipzig under Mendelssohn's direction. But on the eve of 1958 we would ask for a program that goes a little beyond 1830. Mr. Munch chose one of the most frequently played Haydn symphonies, "The Clock." We refuse to believe that his familiarity with Haydn's symphonic output is limited to six or seven numbers of the London series. There are at least twenty other Haydn symphonies that are masterpieces. Why are they neglected? They would delight audiences. Mr. Munch used the entire string body in the Haydn symphony to give the forte passages a Beethoven sound. But on two occasions he deviated wisely from this practice: in the andante at the re-entry of the main theme after the minore (only 4 players of the first violin section) and in the fugato passage of the finale. On the whole the symphony received a spirited performance.

The "Reformation" Symphony is not one of Mendelssohn's great achievements. It is more a product of his fine craftsmanship and less an inspiring utterance of his genius. Even the animated performance the Bostonians gave could not disguise the academic quality of the work and lift the symphony into a higher sphere. Claudio Arrau's interpretation of Beethoven's E-flat major Concerto is heroic, impetuous, and propelled by intensity. The intensity was sometimes even a bit too great. The tone became harsh and Mr. Arrau seemed to exercise pressure on the keyboard from his shoulders. However, it was what Moscheles once called playing in the grand style, and it conformed to the spirit of this great concerto. Heartily acclaimed, the soloist insisted on sharing the applause with the conductor and orchestra. J. B.

Zino Francescatti, violinist, Dec. 17, E—The luminous facets of the Francescatti playing are celebrated and really need no recapitulation. On this occasion the varied aspects of program re-emphasized the virtuoso technique that never neglects a lustrous, limpid legato for the more dazzling passages of pyrotechnical projection. To this sterling attribute Francescatti added classic accuracy of style and intonation with an individualistic projection of romanticism that warmed and personalized the impact of recital and recitalist.

With Arthur Balsam, co-artist, at the piano, the violinist offered a Handel sonata, the Brahms D minor Sonata and the Saint-Saëns Concertstück, Introduction and Rondo Capriccioso. The exacting Bach Partita in E major (for violin alone) and Sonata (violin alone) by Ben Haim highlighted the list. The latter work in three movements is an interesting composition of modern genre but devised with clarity, using an alluring singing sweep that makes the hearer oblivious of the terrifying hazards and the dynamic contrasts of its performance. Only a violinist of Francescatti's stature and digital brilliance could essay it and triumph. M. C.

N. Y. Philharmonic, Andre Kostelanetz, conductor; **Eugene List,** pianist, Dec. 21, E—Tchaikovsky's First Piano Concerto, Op. 23, was the featured work on this all-Tchaikovsky program, and both soloist and orchestra gave it a rousing performance. Mr. List has the right approach for music of this sort and the technical equipment to project it. He can produce a tremendous volume of sound without harshness, and in contrast he can also produce a lovely singing tone in the more quiet passages. If there were a few blurred spots here and there the general impression was excellent. Mr. Kostelanetz seemed to be in complete rapport with the soloist.

The orchestral section of the program listed Suite Number 1 from the "Nutcracker," "Romeo and Juliet" Overture, and the "1812 Overture." The orchestra played as though they enjoyed it and produced some wonderful orchestral sounds. Mr. Kostelanetz conducted with energy and plenty of drama, but also with sentiment where it was called for. Some of his fast tempi were a bit on the brisk side, but he was certainly never dull. All in all, ample justice was done to Tchaikovsky. C. E. R.

The Little Orchestra Society, Thomas Scherman, conductor, Dec. 22, E—The Little Orchestra Society's annual Christmas gift to concert-goers, Berlioz' "L'Enfance du Christ" was an artistic success in every way. The public has learned to look forward to this event. Certainly this evening the nearly full house was not disappointed.

"L'Enfance du Christ" is typical of the best Berlioz had to offer. It has a simple, almost wistful text and the music is delightful. The performance had the advantage of four superb soloists. Frances Bible returned in the role of Mary, Leopold Simoneau doubled in the part of the narrator and a centurion, while Martial Singher was Joseph and the troubled Herod. A newcomer to this event was the Czech-born bass Jan Rubes, who in the earlier parts was Polydorus and in the later section the Ishmaelite. Conductor Scherman obviously gave careful attention to the selection of artists. Miss Bible handled her role with admirable restraint and great artistry. Our particular favorite was Mr. Simoneau, whose fine lyric quality and innate sensitivity captured the audience. Mr. Singher again proved himself a master of phrasing and sang with great conviction. Mr. Rubes has a forceful and beautifully integrated voice. He did have a few moments of faulty intonation but they were minor. Margaret Hillis' beautifully trained American Concert Choir sang with great distinction.

The greatest praise is, of course, due to Thomas Scherman who obviously understands and loves every minute of this work. He presented it with clean delineation and with fine taste to make the evening a fitting introduction to Christmas week in New York. G. W.

TOWN HALL

Paganini Quartet, Nov. 29, E—An interesting novelty, a Quartet in D, recently discovered in Spain, and attributed to Joseph Haydn for the words "del Sr. Hayden" (sic) found on the manuscript parts, was performed at this concert by the Paganini Quartet. The work is charming, but slight. It could be a product of Haydn's early years, but it is more likely the work at one of his lesser-known contemporaries. It was traditional practice in

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the 18th and 19th centuries to "sign" music with the name of a popular composer of the day. Publishers naturally realized a great cash profit by buying a quartet from Herr Schultz and selling it as the work of Meister Haydn. Hundreds of works "signed" by the masters have been found during this century; musicological research finds few to be authentic. Whether Haydn or Schultz, the work was well received.

The other works on the program were Prokofieff's Second Quartet and Brahms' Quartet in A minor. The Prokofieff, by its insistent drive, requires somewhat less balance to create its effect than either the "Haydn" or Brahms; therefore, this emerged as the most satisfying presentation of the evening. In all the works, most obtrusively in the Brahms, the group sounded too much like soloist Henri Temianka (first violin) with three obbligato strings seated in another room. Their sound was never rough or strained; but then again, they hardly seemed to exert themselves to any pitch of enthusiasm that could have produced roughness. The playing was generally small scaled, with the first violin soaring disproportionately over the other instruments. It takes four to make a quartet. H. G.

Greer Holesch, pianist, Dec. 6, A—There were two strikes against her before she even walked on the stage. It would take a rare artist of considerable personality and musical authority, not to mention a sympathetic audience of better than average musical intelligence, to program two unusually long works (both of which are played almost entirely without the benefit even of a break between movements) at the beginning of a recital and expect to put them across. British pianist Greer Holesch unfortunately is not convincing or strong enough for this.

Through her interpretation, the variations of Beethoven's Sonata, Op. 111, held together, but soon became monotonous. Occasionally she produced a certain lyric quality, but generally it was a false, unconvincing tone. The variations chiefly lacked changes in sonority to create an interest in the movement. The Liszt Sonata in B minor started a new leaf, with a certain sparkle and enthusiasm. However, it wasn't long before Miss Holesch's imagination ceased to be stimulated, and this long work, although played quite accurately, had no particular character.

The "Reflets dans l'eau" and "Hommage à Rameau" of Debussy, which followed intermission, were poetic but not warmly played. Miss Greer's technique is thorough and secure, but one does not get the impression that she adores the sound of the piano. The ostinato Berceuse, Op. 57, of Chopin didn't help the lack of variety of the recital, and when finally a short brilliant piece was offered, the Chopin Etude in G-sharp minor, Miss Holesch proved to be unprepared. A nocturne and prelude of Chopin closed her debut recital. R. H.

Joseph Battista, pianist, Dec. 7, A—American pianist Joseph Battista offered his fifth Town Hall recital Dec. 7, and was warmly received after an absence from the New York stage for quite a period of time. Let it be said here that he is a true artist and an immensely gifted young man. He opened his program with the Sonata in C minor, K. 457, by Mozart, and it had more character, charm, and originality than anything else he played. His Mozart playing is exquisite, has impeccable taste, delicate shadings, and at all times a musical sound combined with a flawless technique. The adagio movement contained beautiful subtleties and carried the sense of line to the end. Mr. Battista's spectrum of color was unlimited in the playing of Ravel's "Valses nobles et sentimentales," and he painted each with delicate nuances. A particular ringing tone—an almost hollow sound—produced during these Ravel pieces proved to be most attractive, unusual, and certainly individualized. By the time he came to the Samuel Barber Sonata in E-flat minor, Op. 26, he had really warmed up to the pitch of this giant of contemporary piano literature. Battista's powerful technique and authority made this rendition of Barber's sinuous score a great treat to hear. Only the delicate allegro vivace was perhaps a bit overplayed for its scherzo-like quality.

After intermission, Mr. Battista played Books 1 and 2 of the Variations on a Theme of Paganini, Op. 35, by Brahms. They had real poise and charm, and if anyone had had any doubts about Mr. Battista's capabilities, these were gone after hearing the Variations. Both books were stunningly played and had no end of imagination and taste. Following the recital Mr. Battista offered encores by Scarlatti, Villa-Lobos, and Schumann. R. H.

Archer and Gile, Dec. 8, A—Two very personable and talented young ladies, blonde Francis Archer from Texas and red-haired Beverly Gile from California, were heard in a delightful soprano-contralto recital of international songs and ballads. Miss Gile provided the guitar accompaniments. Among the folklore items on the diversified program were songs from old England, Ireland, Wales, Germany, Italy, Hungary, Japan, Hawaii, and the U.S.

The voices of both singers are of no great magnitude, but the quality is excellent and appealing, with a fluency and smoothness of projection, supplemented by impeccable diction in a long list of languages. The duo blend is outstanding in its harmonious perfection and, being musically and otherwise intelligent, Archer and Gile interpret their songs with simplicity and guileless artistry. The unusual two-part arrangements, made by Archer and Gile personally, showed a command of musical sophistication and an impressive use of counterpoint that greatly enhanced the folk song effectiveness without detracting from the original feeling. The Brahms "Sonntag" and the old Welsh "Ar Hyd Y Nos" were two of the many beautiful renditions on a program of colorful and traditional folk melodies and ballads gathered from the far corners of the earth. It was an afternoon not easily forgotten. L. C.

Guy and Monique Fallot, violoncellist and pianist, Dec. 9, E—This was a wonderful evening of music making and certainly the Fallot duo is one of the finest we have heard. Their program ranged from Loeillet's Sonata in G minor through works by Schumann, Brahms, and Debussy to a recent sonata by Martinu.

The Loeillet sonata was played with tasteful restraint, and the Schumann "Fantasiestücke," Op. 76, had all of the warmth Schumann demands. A performance of the Brahms Sonata in E minor was a rather classical approach to Brahms. For our taste, this sonata has some rather unattractive cello writing. The Fallots again demonstrated restraint and impeccable phrasing in the Debussy Sonata in D minor. The Martinu sonata is one of the no-

table additions to the cello-piano repertoire in recent years and at times is profound. The performance was brilliant.

Mr. Fallot has a tone of soft velvet, in fact, one of the sweetest cello tones we have heard. His sister, Monique Fallot, is an excellent artist in her own right, and together they are masters of ensemble playing. They think as one and give and take as is required of chamber ensembles. G. W.

Agrupacion Coral de Pamplona, Dec. 8, E—Pamplona, Spain, has achieved most of its fame from the fact that each spring there is a fete during which the town fathers turn loose a herd of wild bulls that chase the local inhabitants through the streets. From this evening forward, the name Pamplona has become synonymous with fine choral singing. The Agrupacion Coral de Pamplona presented a program of choral music with such exquisite effect that we can only be sorry that every American choral conductor and choral singer has not had the opportunity to hear them.

Conductor Louis Morondo led his group of 15 singers through an a cappella program marked by the best of ancient choral music, and some of the most worth-while of contemporary choral selections. In the first category were representations from Morales, di Lasso, and de Victoria. We will not soon forget the intricate and beautiful effects achieved in di Lasso's "Eco." The first half of the program ended with a Concerto for Mezzo-Soprano, Tenor and A Cappella Choir by the contemporary composer Paul Arma. In this unique work, composer Arma treats the solo voices as a concertino group in an instrumental concerto style. Conductor Morondo achieved remarkable effects.

The last half of the program was given over to three recent Spanish choral works, "Little Poems" by Arturo Duo Vital, De Falla's "Four Spanish Songs," and Teobaldo Power's "Songs of the Canary Islands (Suite)" and works by Bartók and Stravinsky. The delicate pianissimos achieved in both the Bartók and Stravinsky works were a joy to hear.

Indicative of the quality and effectiveness of this a cappella program is the fact that every critic remained to hear the group of encores—a rare happening in New York. As we said, we wish all choral enthusiasts could be privileged to hear this remarkable ensemble. Fortunately it has been announced that Columbia Records will, in the near future, release a sampling of this fine Spanish choral art. G. W.

American Opera Society, "Otello," Dec. 10, E—The musical scene of this city is enlivened by the enterprising spirit and the productions of the American Opera Society, led by Allen Sven Oxenburg, director, and Arnold Gamson, conductor. We are indebted to the A.O.S. for several interesting as well as instructive evenings. Some performances of the A.O.S. met with great success and merit repetition. Rossini's "Otello" is one of these rewarding experiments on the concert stage. First tried out by the A.O.S. in 1954, after it had disappeared from operatic repertory about 80 years ago, it found an audience very responsive to its well-balanced performance. The premiere of "Otello" took place in 1816, when Rossini was only 24. His Italian contemporaries regarded the work as an extraordinary achievement in the realm of opera. It is true that the elimination of the *recitativo secco* (initiated by Gluck half a century before "Otello") and the treatment of the *recitativo accompagnato* marked important steps towards a dramatic intensification. However, Rossini took a road that Gluck and Mozart had paved before he was born.

His serious approach to the drama is not reflected in the overture, which could easily serve as an orchestral prologue to a comic opera. Actually Rossini resorted here to an unscrupulous method he had practiced several times before. He took the introductory andante from the overture to the comic opera "The Turk in Italy" and added to it a gay allegro, and the result was the overture to "Otello." Needless to say it has not the slightest spiritual connection with the opera. The musical center of gravity lies in the last act, to which Verdi's "Otello" shows some parallels with the "Willow Song" and Desdemona's prayer. But Rossini's text (by a Marchese Berio) and Boito's masterfully constructed libretto have dramaturgically very little in common. Arrigo Boito, a distinguished poet, collaborated with a musical giant, whereas Marchese Berio, an erudite dilletante, provided a watered-down version of Shakespeare's drama for a brilliant young composer

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of sparkling comic operas who, nonetheless, was ambitious enough to try his hand at one of the greatest tragedies of world literature. Rossini succeeded primarily because he created an effective bel canto opera with rewarding parts for the leading singers.

"Otello" maintained itself on the stage until the 1860's, although only sporadically after 1850. It had to yield to Meyerbeer's powerful mass scenes and the forceful and impassionate language of Verdi. The gradual rise of Wagner in the 1860's and his triumph in the 1870's sounded the death knell for operas like Rossini's "Otello" on the German stage. When Verdi's masterwork was first given in Milan in 1887, Rossini's "Otello" had not been performed there for decades. Its time was definitely over. That does not mean that the opera has nothing to say to an audience of the nuclear age. It still has something to convey to us, and the ensemble of the A.O.S., soloists, male chorus, and orchestra, with Arnold Gamson at the helm, made a concerted effort to put the opera across. The leading figure was Eileen Farell as Desdemona, who sang with refined technique and moving expression. Thomas Wayward, who is not a heroic tenor, did justice to the immensely difficult part of Otello. Martha Lipton was a sensitive Emilia and Hugh Thompson acted expertly as Iago. The other members of the cast, Chester Watson, Loren Driscoll, and Giuseppe Baratti (as gondolier behind the scene), contributed well to the successful performance. Good luck to the future endeavors of the American Opera Society. J. B.

Isabel Mourao, pianist, Dec. 12, E—Brazilian pianist Isabel Mourao opened her recital with a delicate, feathery, and sensitive playing of the Mozart Sonata in C major. Her choices of color and nuance were quite lovely, her tone was always musical, and her phrasings, particularly in the andante, were beautifully thought out. The allegretto seemed overly coy for this score, but her accuracy and taste in music of this period are highly commendable. Busoni's romanticized arrangement of Bach's Chaconne for solo violin followed, and although this too had sensitivity, color, and accuracy, she did not seem to grasp the realm of greatness of this piece. Often with Miss Mourao's playing, one gets the impression that she does not go beyond the printed page. The playing is anything but dull, but at the same time she seems to take whatever instructions are in the music without really projecting her own personality or interpretive sense to her listeners. The Chopin Scherzo, Op. 39, was an excellent reading, for example, but it lacked life and fire.

Her best playing of the evening followed intermission and included a Scherzo and March of Liszt and a Villa-Lobos group. Liszt seems to be her forte, as it was brilliantly played with exactly the correct interpretation and no end of excitement. Her crisp, clear technique is rare among young artists today. The Villa-Lobos works further showed off her versatility and, as one might expect from a native of Brazil, were played exquisitely. R. H.

William Clauson, balladeer, Dec. 15, E—As if from some nearly forgotten storybook age, Wililam Clauson appeared as a wandering minstrel who woos his audience through both joys and sorrows. His manner is persuasive; indeed, Mr. Clauson is irresistable.

Young Mr. Clauson's fourth annual Town Hall concert was a rare treat. From the moment he walked on the stage until the final encore, he held his audience absolutely enraptured. His gifts are many: he possesses a gorgeous tenor voice with the knowledge of how to use it; his guitar playing is excellent and often dazzling; his taste in the selection of songs as well as his own appearance is gratifying; and his marvelous ability to relax and to enjoy himself fully seems to make his listeners feel the same way. The program opened, cleverly enough, with a group of three American folk tunes, of which "John Henry," with its vital rhythms, caught our particular fancy. In the British Isles group, "Brigg Fair" held the audience breathless with its sadness, whereas "Brian O'Linn" had them roaring with laughter. The ballads that followed from Peru, Mexico, and Venezuela showed the artist's versatility and imagination in the Latin idiom, and his falsetto singing of "La Malaguena" will remain in our memory for a long time.

With the audience clamoring for more, Mr. Clauson obliged by playing a number of encores, and finally insisted that all present join him in a song—and then proceeded to teach the song to the audience! Bill Clauson is a natural entertainer, his explanations before each ballad are particularly good, and he is a master of contrasting moods. He's fabulous! R. H.

The Little Orchestra Society, Thomas Scherman, conductor, Dec. 16, E—We are inclined to believe that this whole evening was simply a practical joke. It seems difficult to believe that such a rogue's gallery of repertoire could have been seriously planned, or that such nonprofessional sounds could have emerged unwittingly from a professional orchestra. The program marked the first American performance of a Piano Concerto by British composer Michael Tippett. Louis Kentner, a British pianist of considerable reputation, appeared as soloist. Since it is Mr. Kentner who world-premiered the concerto in England, we assume that he played it with authority. He did look serious as he chased himself dexterously around the keyboard and let loose with some pretty clangorous sounds.

But we had little time to concentrate on Mr. Kentner's performance. We were much too busy trying to make head or tail of the work. Turning to the program notes for help we came across a description of the composer that reveals him to be quite an eccentric. No doubt this latest work would be juicy subject for clinical study. Mr. Tippett suspends his musical ideas in mid-air, makes no attempt to develop them or tie them together, but draws a superficial backdrop of rambling keyboard pyrotechnics, which although pianistic, does nothing but confuse the issue further. The direction of the concerto is almost impossible to define, for it does not follow any one course for very long. It is at times stern and robustly dynamic, at times naively modal with a typically British open-aired sound, and at times stickily sentimental. Whatever it is that the Daliesque work has to say, it seems to take much too long in saying it.

The program opened with a "Koncertante Symphonie for Seven Instruments" by Stamitz. Karl Stamitz is known as a member of the historically important Mannheim School, the transitional school from the baroque to the classical styles. But he is not known as a great composer. His work is diffuse and borders on the maudlin, and if it has any stylistic elegance, it was well disguised in this performance. On the whole the sound was embarrassingly poor, especially in the solo cello, and only the first violinist and the flutist managed some conspicuously fine playing. This was followed by a sluggish interpretation of Ravel's "Le Tombeau de Couperin." The program ended with Mr. Kentner in another work too orchestral to evaluate clearly his pianistic prowess, Liszt's "Todtentanz." Let it be said at the outset that Kentner was the one bright ray and we thank him for his valiant efforts. The work, however, belongs to the era of silent movies and exaggerated mannerisms, but at least it offered a little color to the peaked program. If it can be said that the evening was consistent, it was consistently disappointing. D. A.

CARNEGIE RECITAL HALL

N. Y. Brass Quintet and N. Y. Percussion Trio, Dec. 3, E—An unusual program, including works from the 16th, 17th, and 20th centuries, was performed by an equally unusual combination of instruments. The brass ensemble presented Pezel's Suite from the "Hora Decima," a canzona by G. Gabrieli, a sonatine by Eugene Bozza (N. Y. premiere), and Ingolf Dahl's "Music for Brass." These are five first-rate musicians and all the works were played with technical ease and considerable brio. The Pezel suite in particular stood out as an enjoyable piece of listening. Bozza's work is of no great artistic merit, but the players managed to inject enough life into it to make it a worth-while presentation.

A world premiere, Hall Overton's Fantasy for Brass, Piano, and Percussion, exploited the sonorities of the instruments with skill, but proved musically arid. David Shapiro was the

excellent piano soloist. Bartók's Sonata for Two Pianos and Percussion rounded out the program. This is a murderously difficult work to present with any measure of success, particularly in the rather intimate Carnegie Recital Hall. The players, with the assistance of pianist Margery Giles, gave a convincing reading, but the percussion tended to obscure the sound of the pianos. H. G.

Robert Miller, pianist, Dec. 5, E—Mr. Miller's recital included Beethoven's Sonata in D, Op. 10, No. 3, Schumann's "Symphonic Etudes," Bach's Chromatic Fantasy and Fugue, and works by Ravel and Bjarne Brüstad.

The performer managed to suffuse all the works with considerable drive and excitement — the Beethoven and Bach with more than they could stand. Mr. Miller has a huge, often sharply percussive tone. His decidedly heavy touch sacrifices detail for drama. In Schumann's "Etudes" it is not difficult to get away with this kind of playing, as it is a brash, theatrical piece of thumpery, but the remainder of the program could have done with a bit more refinement. Clavier and music were hammered too much to allow for great appreciation of the music being played. H. G.

Anne Houston, soprano, Dec. 6, E—For her New York debut Anne Houston attempted an ambitious program that would have taxed the musical resources of the most profound musician and the vocal resources of those legendary singers of the past century who are reported to have been able to sing anything from "Sonnambula" to "Aida." And indeed Miss Houston went from the coloratura of Strauss' "Ariadne" to "Casta Diva," in addition to songs by Gluck, Paradies, Beethoven, Mendelssohn, Marx, Grétry, Ravel, Debussy, Poulenc, Fauré, Clifton, Arne, Morgenstern, and Duke, and "O Zittre Nicht" from "The Magic Flute."

Miss Houston's voice is basically an excellent instrument. Although the program listed her as a "dramatic coloratura" her performance of such a lyric song as Marx's "Hat dich die Liebe berührt" suggests that she is really a lyric soprano, for therein she showed a lovely quality and a well projected line. For coloratura passages and for those notes in the coloratura stratosphere she used a completely different type of production which resulted in a thin, white tone. On the other hand the heroics of "Casta Diva" call for a much bigger and darker voice. This young artist would do well to evaluate carefully her assets (of which she has many) and her limitations (from which the greatest suffer), and to follow the example of those experienced performers who limit themselves to that which they do best. In not attempting the impossible she will surely achieve more. Paul Weiner was the accompanist. C. E. R.

Songs by Jan Myerowitz, Dec. 16, E—A program of original songs by Jan Meyerowitz, composed between the years 1935-52, were sung at Carnegie Recital Hall by Marguerite Meyerowitz, soprano, Elaine Bonazzi, soprano, Ray Buckingham, bass, and Arthur Bornel, baritone.

Mrs. Meyerowitz, wife of the composer, sang artistically two groups of French and German poems set to music by her husband, and an aria from his opera "The Barrier." Mr. Buckingham interpreted effectively a first performance of four songs to poems by E. E. Cummings, which had been composed during 1949 by Mr. Meyerowitz, and a 1942 setting of three poems of Maurice Scève. The concluding number on the program, "The Shepherd Song" from the composer's Choral Cantata "Music for Christmas" (1952) was participated in by the four singers.

Mr. Meyerowitz' music indicated a thorough and sensitive musical knowledge and perception, and although the songs never quite reached inspirational heights, it was refreshing to note that in all instances the music was vocal in its concept and scoring and consistently adpatable to the singing voice. It was an evening of sincere musical endeavor. Mr. Meyerowitz played effective, if at times slightly overly weighted, piano accompaniments throughout the evening. L. C.

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BROOKLYN ACADEMY OF MUSIC

Brooklyn Philharmonia, Siegfried Landau, conductor, Dec. 7, E—The Brooklyn Philharmonia, organized primarily to meet the musical requirements of the most populated of New York's five boroughs, has grown artistically with the years. Directed by Siegfried Landau, this orchestra entertains the ambition to make worth-while contributions to Greater New York's musical life. This was successfully demonstrated at the last concert, which offered the New York premiere of Ernest Bloch's "Symphony for Trombone and Orchestra," with Davis Shuman of the Juilliard School of Music as soloist. Although Bloch composed this piece especially for Davis Shuman, he refrained from calling it a concerto. One could compare it to a certain extent with the "Harold" Symphony of Berlioz and the "Symphonie Cévenole" (sur un chant montagnard francais) by d'Indy. It has not only the three-movement structure in common with the latter but also the thematic interrelationship of the individual movements. All important musical ideas appear in the first maestoso and are developed in the following agitato and allegro deciso.

The center of gravity lies in the middle movement, with its intensity of feeling and powerful dynamic climaxes. The composer succeeded in integrating the part of the solo instrument into the symphonic texture by exploiting the possibilities that the trombone commands. Mr. Shuman, a trombonist of repute and a first-rate musician, too, proved once more his great mastery and played with sweetness, brilliance, and firmness. The performance was a success for all concerned—for the composer, the soloist, and the conductor and his orchestra. The Bloch Symphony was preceded by Schubert's Overture to "Rosamunde" and Mozart's Symphony in C major ("Jupiter"), which received clear and well-balanced performances. Finally Mr. Landau offered the responsive audience light fare with Grofé's "Grand Canyon Suite."

J. B.

KAUFMANN CONCERT HALL

Richard Syracuse, pianist, Dec. 1, E—Mr. Syracuse, winner of the 1957 "Y" auditions, programmed a recital that included J. S. Bach's C minor Partita, Beethoven's "Waldstein," Prokofieff's Third Sonata, and Schumann's "Carnaval."

The pianist got off to a rocky start in the Bach. There were rhythmic lapses, spilled notes, and a tendency to underplay in the slow movements. Schumann's mammoth "Carnaval" was the high point of the recital. Listening to Mr. Syracuse play this complex series of tone pictures completely obliterated the memory of the rather awkward young man on stage earlier in the evening. Each of the work's twenty-two sections had its individual life, and all were fused into an effective whole by the performer's exacting and mature musicianship.

H. G.

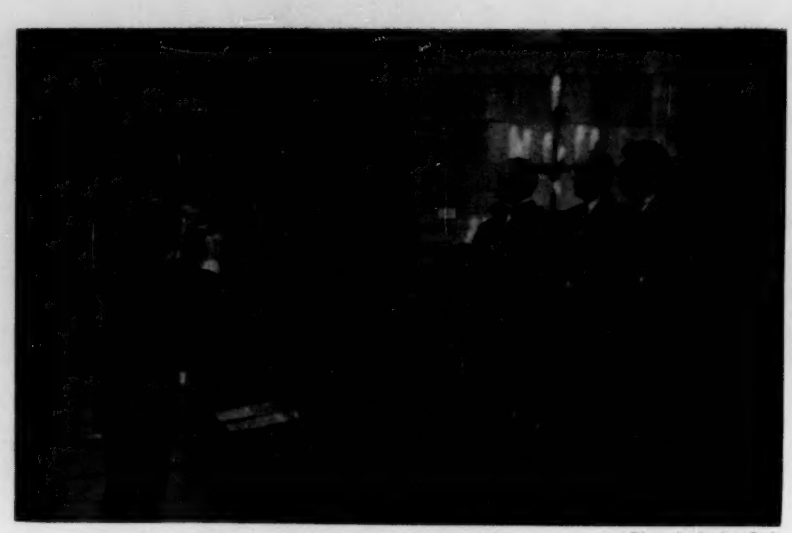

Photo by Irving Godt

NOAH GREENBERG *conducts instrumentalists and singers of* PRO MUSICA ANTIQUA *in Romanesque Hall at The Cloisters.*

Twelfth-Century Music-Drama In Revival at Cloisters

Noah Greenberg and the New York Pro Musica Antiqua have assembled impressive forces for their performance of the 800-year-old "Daniel Play," the earliest complete music-drama of western culture. The students at the Cathedral of Beauvais, who performed it at Christmastime from about 1150 to 1250, were supremely sophisticated and ingenious in embellishing the story of Belshazzar and Daniel. This revival is exciting and significant in the terms of any age.

The main roles will be taken by permanent Pro Musica members. Brayton Lewis will sing Belshazzar; Betty Wilson, the Queen; Charles Bressler, Daniel; Jean Hakes and Arthur Squires, the two envious counsellors; and Russel Oberlin, Belshazzar's prince and the herald angel. Fourteen others will join them for this performance, including Gordon Myers, who will sing Darius, and seven boys who are being trained by Stuart Gardiner, choirmaster at the Church of the Transfiguration.

The working text was provided by Rembert Weakland, O. S. B., who transcribed the music from a unique and equivocal manuscript, and W. H. Auden, who, following medieval practice, prepared a narrator's part.

The Pro Musica has called upon others to fill out this framework with authority and artistry. When Mr. Greenberg "orchestrated" the monophonic music, for example, Dr. Edmund A. Bowles suggested the medieval symbolic use of the ancient instruments; that is, they were given "roles" to play, just as the singers were. Trumpets belong strictly to the king, and the rebec and loud percussion to evil characters. Similarly, the queen is identified by finger cymbals, and handbells symbolize holy proclamations. Daniel is both Old Testament prophet and "type of Christ"; his instrument becomes the psaltery because its ten strings symbolize the Old Law and its shape the New Testament Trinity. These highly ingenious relationships, typical of medieval thought, are suggested both by the precise rubrics and by the texts of the songs themselves. Mr. Greenberg's realization proves them musically and dramatically effective.

No "late" instruments will be used. A straight trumpet (Siena, 1406), one of the oldest musical instruments in America, has been borrowed from the Art Museum of Williams College and will be played without restoration. Bells have been loaned by Brearly School. The rest of the instruments, minstrel's harp, recorders, rebec, vielle, portative organ, psaltery, and numerous percussion instruments, such as drums, triangle, and a "tree" of Turkish jingles, are part of the Pro Musica collection.

There will be much pantomime in the performance, which will be directed by Nikos Psacharopoulos. The costumes are designed by Robert Fletcher with the authoritative assistance of Meyer Schapiro of Columbia University and Margaret B. Freeman of the Cloisters. As a final authentic grace, the performances (on the afternoons of January 2, 3, 4, 6) will be held in the Romanesque Hall of the Cloisters.

Furthermore, all the resources of the musical stage are called for; there is a successful blending of elaborate pagan and Christian pageantry, a tightly organized Biblical plot and action of positive popular appeal, sturdy ancient poetry interspersed with Auden's remarkable new writing, and, finally, there is music that is melodically tuneful and rhythmically exciting. It is, in short, a revival of singular power and beauty. The Metropolitan Museum of Art, which is sponsoring the performance, and Lincoln Kerstein, who is producing it, are to be commended for reviving, after so many centuries, this historically important work.

JAMES L. BOERINGER

THE NATIONAL SCENE

CHICAGO

■ With the close of the Lyric Opera season, concert and recital halls offered, besides the Chicago Symphony's Tuesday, midweek, and Saturday series and an extra concert introducing the orchestra's newly formed Chicago Symphony Orchestra Choir (Margaret Hillis, director), a variety of solo recital and chamber concerts.

The ninth program of the Chicago Symphony Orchestra's Thursday-Friday series, composed solely of Brahms' works, opened with a symmetrical performance of the "Tragic Overture," which is not tragic at all, but rather dry and devoid of inspiration. Reiner then offered the beloved Symphony No. 3 without, however, warming the glorious pages of the F major sufficiently to make this a memorable performance. The chilly atmosphere that had crept through the concert's first half was dissipated the moment Zino Francescatti began playing the Concerto in D major. Attacking the monumental work with wonderful vitality, he exposed its beauties with warmth and infallible technique. His inspired performance elevated the concert to a glorious ending. The artist returned to the stage repeatedly to acknowledge the tumultuous acclaim.

The previous midweek concerts were notable for the felicitous readings of two Reiner specialties: Berlioz' Overture to "Benvenuto Cellini" and Moussorgsky's "Pictures," exhibited with more imagination and color than ever before. The composer's stirring Prelude to Act IV of "Khovantchina" and Janos Starker's noble Hindemith Concerto (1940) completed the excellent program.

■ Nathan Milstein has appeared here time and again since his memorable debut many years ago, but we doubt if he has ever been heard in a more exalted performance than his lone recital in Orchestra Hall Dec. 4. Milstein's solo Bach is no novelty here, but his playing of the Sonata in C major revealed him at his miraculous best. With Arthur Balsam at the piano, he opened the recital with his own arrangement of the lovely Geminiani Sonata in A major that displayed his enormous technique, his warm and beautiful tone, and his vitality; these qualities came through in each of his contributions, including the Brahms D minor "Paganiniana" (for violin alone) arr. by Milstein, pieces of de Falla, and Saint-Saëns' "Introduction and Rondo Capriccioso." The recital had that certain quality of excitement that only a chosen few among great artists can create.

French baritone Gerard Souzay appeared in recital at Orchestra Hall Dec. 7, replacing Boris Christoff in the second event of the 1957-58 Zelzer Concert Series. In a program featuring classical Italian songs, German lieder, operatic arias by Mozart, Gounod, and Berlioz, chansons of Fauré and Ravel, and Hebrew, Brazilian, and Spanish folk songs, the personable Frenchman displayed his beautiful voice and interpretive gifts to the obvious delight of his newly won public. In Dalton Baldwin the recitalist had an unusually gifted and accomplished accompanist.

Maria Hussa-Greve, formerly of the Berlin Staatsoper, where she was the first Christine in Richard Strauss' "Intermezzo" (she was also the first Helena in the same composer's "Die aegyptische Helena," in Hamburg), appeared in recital at Sherwood Recital Hall, Dec. 11, in a program of early Italian songs, lieder, operatic arias, and Krenek's Concert Aria Monologue from "Stella" (Goethe), composed for and dedicated to Mme. Hussa. Mme. Hussa possesses the same luscious voice that won our respect and admiration when she appeared as the Marschalin in "Der Rosenkavalier," with both the Chicago and Metropolitan opera companies. The clear diction of the various languages made her recital doubly enjoyable, and with the valuable assistance of her accompanist, Giulio Favaeio, it became a satisfying artistic achievement.

The Chicago debut of Gary Towlen at Fullerton Hall introduced us to a highly gifted young pianist (he is only 15) of considerable attainments. He is personable, poised, and secure in performance, yet he made little contact with his audience. Young Towlen has talent far beyond the ordinary, a facile technique, and plenty of power, but it is not cultivated enough to produce a deep singing tone. His episodic program, five Schumann pieces, Poulenc's "Les Soirées de Nazelles," a Clementi sonata, and pieces from Ravel's "Le Tombeau de Couperin" and Paul Juon's "Satyre und Nymphen," did not afford the pianist opportunity to show his musical insight in a sustained work of larger proportion. We look forward

Left to right are PAUL FAIRLY, *regional director of Civic Concert Service,* MRS. GREGORIA KARIDES SUCHY, *president of the Milwaukee Civic Concert Association,* MR. RALPH HUNTER, *conductor of the Cavalcade of Song,* MISS CAROL JONES, *soloist,* MRS. KARL BRECHLER, *vice-president, and* THOMAS PYLE, *soloist and narrator, at the recent concert at the Oriental Theatre in Milwaukee, Wis.*

to hearing this splendid talent at a more mature stage.

■ Chamber concerts of importance were presented within the past fortnight by the Pro Musica Trio at the Arts Club, with Rudolph Ganz as guest artist, in a beautiful performance of the Chausson Trio, Op. 3, in G minor and the Beethoven No. 11; by the Chicago Chamber Orchestra, Dieter Kober, conductor, with baritone Aksel Schiotz as featured guest in a program of Corelli, Bach, Josephson, Buxtehude, and Manfredini; and by the Chicago Chapter of the International Society for Contemporary Music, whose concert was given in the Cathedral of St. James. Special features of the program presented by The Contemporary Chamber Singers, William Ballard, director, were Leo Sowerby's "Pageant of Autumn," Henry Cowell's "Ballad of the Two Mothers" (Elizabeth Harold) and Ned Rorem's "From an Unknown Past" (anonymous). Other composers represented were Marilyn Ziffrin, Aaron Copland, Jean Langlais, Frederick Piket, William Bergsma and Flor Peters.

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PHILADELPHIA

■ The first local performance of Massenet's "Werther" in 48 years, and the only one on record other than the Metropolitan's lone performance of it in 1909, was given by the Philadelphia Grand Opera Company under Giuseppe Bamboschek, the company's artistic director, general manager, and conductor, at the Academy of Music.

The production had fresh scenery borrowed from the New Orleans Opera. But the performance itself did not resolve the natural question of "Why isn't this opera given oftener?" This was due in large measure to the fact that the two principals were not as convincing as they could have been. Raoul Jobin's singing and acting in the title role was not too much more than perfunctory, although he gave some conviction to the second act "Un autre." Licia Albanese's best singing moments were in the "Letter Scene." Martial Singher did well with the comparatively limited role of Albert, and lending youthful verve to the parts of Sophie and the Bailiff were Sonia Leon and Edward Doe. The playing of the members of the Philadelphia Orchestra was outstanding.

Notable for its fine ensemble work, as well as the singing of the principals, was the NBC Opera Company's "La Traviata," which was presented as a benefit performance for the recently formed Philadelphia Lyric Opera Company. The chorus acted as if it really was having a good time at the parties, and the minor roles assumed individual characteristics under Peter Herman Adler's direction. Ed Wittstein's decor, with minimum but serviceable sets, was in excellent taste. This is not to minify the work of the principals, Dolores Wilson, John Alexander, and Igor Gorin. Gorin, in his belated opera debut here, triumphed with his richly colored voice, which he used well.

Hilde Gueden displayed versatility in works of Strauss — Richard and Johann—with two opera performances in three days: first with the Metropolitan in "Rosenkavalier," a good but by no means outstanding performance by the company, and then with the Philadelphia Orchestra under Eugene Ormandy for a concert version of "Fledermaus" for Emma Feldman's All Star Concert Series.

■ The Pittsburgh Symphony Orchestra, in one of its rare concerts in this area, demonstrated under William Steinberg that it is one of the country's major orchestras. The program on the Old York Road Community Concert series featured a straightforward interpretation of Brahms' Fourth Symphony that had no lack of detail but at the same time eschewed fussiness. The strings were soft, warm, and eloquent, and had subtlety, elasticity, and an inner glow in Mozart's "Eine kleine Nachtmusik."

■ Aase Nordmo Loevberg, in her heralded American debut, proved to be a soprano of considerable vocal attainments in a Beethoven-Wagner program with the Philadelphia Orchestra. Handicapped by a cold, she held back in the "Fidelio" "Abscheulicher!" but sang the "Tristan" "Lovedeath" and other Wagnerian arjas with great feeling and sumptuous tone.

Lorne Munroe, the Orchestra's first cellist, played the Schumann Concerto with technical, tonal, and interpretive brilliance on a program that featured also Berlioz' "Symphonie Fantastique," gorgeously played.

■ A new chamber group made an impressive bow, the Amerita String Orchestra, made up of 16 members of the Philadelphia Orchestra and sponsored by the America-Italy Society of Philadelphia. The group's tone was of liquid beauty in classical and contemporary works. The Philadelphia Little Symphony impressed with its ability in diverse works under its new conductor, Robert Mandell. Another group that will bear watching (and listening) is the new Singing City Chorale, choral directors and professional singers under Elaine Brown, which pleased in Vivaldi and Bach. SAMUEL L. SINGER

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CLEVELAND

■ The parade of guest conductors during George Szell's midyear absence

was ushered in by Paul Paray in a predominantly French list of works that provided an evening of extreme pleasure. Even the sorely worn D minor Symphony of César Franck had an aura of freshness and brisk delight in contrast to its usual gloom. Other works of equally engaging qualities were Roussel's suite from the ballet "Le Festin de l'Araignée," Chabrier's "Bourrée Fantasque" and three familiar pieces from "The Damnation of Faust" by Berlioz. The audience was enchanted.

The following week welcomed back William Steinberg, who again established his prowess and expert musicianship in such works as Mozart's "Jupiter" Symphony, two nocturnes from Mahler's Seventh Symphony and Elgar's "Enigma" Variations. These sparkled and fairly glowed in Mr. Steinberg's vivid handling of the work. He was given an ovation.

Associate Conductor Robert Shaw, a man of most modest demeanor, took over the ninth pair of concerts with a stupendous performance of the great Bach B minor Mass. The expertness of his choral achievements was at times breathtaking; his utter devotion to the majesty of this music drew from all participants the utmost in skill and delivery. Four exquisite soloists contributed to an almost perfect performance; they were Adele Addison, soprano, Florence Kopleff, alto, John McCollum, tenor, and Paul Ukena, bass. The two regular concerts with hundreds of extra seats were completely sold out and a third performance had to be added to satisfy the clamor for tickets. Young Robert Shaw has added new brilliance to his acknowledged stature as a conductor.

Under the baton of its founder F. Karl Grossman, the Philharmonic Orchestra initiated its 21st season with a program presenting Associate Concertmaster Anshel Brusilov in two works, both expertly delivered, Bach's Violin Concerto in E major and Saint-Saëns' Rondo Capriccioso. The French 19th-century composer has enjoyed some popular revival this season—what with his Cello Concerto (Fournier) and his Fourth Piano Concerto (Casadesus) being played. Another of the French master's compositions, the symphonic poem "Phaeton," was also heard as well as the "Meistersinger" Overture and Prelude to Act 3 of "Lohengrin" by Wagner.

The youngest symphonic venture of this season, the Suburban Symphony conducted by Robert Weiskopf, was heard in the studios of WHK with the splendid soprano Mary Simmons of Toronto as soloist. ROSE WIDDER

CINCINNATI

■ During his tenure as musical director of the Cincinnati Symphony Orchestra, Thor Johnson has done much to make this organization a crusading instrument in bringing the best music to wide segments of the population that would otherwise not have an opportunity to attend regular symphony concerts. He has inaugurated Neighborhood Family Concerts at nominal admission prices in which budding youthful talent has a chance for public appearance under the most favorable circumstances. He has cooperated with a well-known grocery chain to present popular concerts (for which the tickets are free), which are always crowded to the rafters. His Young People's and Junior High Concerts are legendary for the amount of excitement they engender among the city's future concertgoers.

Thus it happens that, since the last report in this column, there was only one regularly scheduled pair of symphony concerts, Dec. 6-7. Another of the fine contributions that Dr. Johnson has made to Cincinnati's musical life is his encouragement of young composers. As one of many evidences may be cited the world premiere of the "Prelude and Scherzo for Brass, Tympani, and Strings" by Lani Smith, which opened the eighth subscription program. Mr. Smith, a 23-year-old product of Cincinnati's musical tradition, has in this work attempted to explore, in his words, "the contrasting characteristics of the two groups of instruments involved through the use of a kind of concerto grosso treatment." The only difference is that the composer uses the same thematic material for both the string and brass groups, in contrast to the baroque method, wherein each section developed its own themes.

The "Prelude and Scherzo" is solidly constructed in an easily recognizable form. It exploits the various sonorities admirably in a manner that is modern, although conservatively so. The new work is most enjoyable and was roundly applauded by the audience.

It was a distinct pleasure to hear again Claudio Arrau, the concert's soloist, who has been absent from the Cincinnati musical scene far too long, although this was his ninth appearance with the orchestra. Arrau's virtuosity is dazzling and his artistry stupendous, without being marred by exhibitionistic contortions. In the venerable but benign Liszt Second Concerto in A major and the puckish "Burleske" of Strauss, Arrau, playing in the truly grand manner, again showed himself to be one of the few great pianists of the day. Thor Johnson's predilection for Sibelius shone forth in a massive and grandiloquent reading of the Symphony No. 7 in C major.

Only four composers were found on the program of Ruggiero Ricci's violin recital for the Cincinnati Matinee Musicale Club on Dec. 5, but they sufficed to point out the large steps toward artistic maturity that this accomplished musician has made since his last appearance here some nine years ago. Time was when Ricci was prized mainly for his technical facility. Now, however, his tone, style, and manner have increased in warmth and personal projection, thus reinforcing the unusual technique that has always been one of Ricci's prime assets. Beethoven (D major Sonata), César Franck (A major Sonata), Prokofieff, and Paganini's "I Palpiti" were the recipients of the artist's attention. The Prokofieff D major Sonata for violin alone, Op. 115, especially revealed the full scope of Ricci's splendid gifts. Carlo Bussetti was a bulwark at the piano.

■ Thor Johnson and the Cincinnati Symphony Orchestra usually have contributed in the past to the festivity of the Yule season with tastefully wrapped packages of Handel's "Messiah." For several reasons, however, the ninth presentation (Dec. 20, 21) failed to measure up to expectations. In the first place, the chorus, composed of the choirs of a dozen prominent local churches, lacked the cohesion inherent in a body of singers specifically balanced and trained for

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a particular occasion. The diction was good, and the massed sonorities excellent; but the chorus sang superficially, with an uncomfortable shrillness in the soprano part and with little attention to shading. It shouted and bustled and jostled its way through the score, with but small concern for the musical niceties.

Nicolai Gedda, in his Cincinnati debut, was a distinct disappointment in the tenor solos. Visually he exhibited the strangest and most laborious voice production this observer has ever seen among first-rank singers, and musically his style was completely devoid of oratorio finesse (not to mention an almost complete breakdown in the florid runs of "Every Valley Shall Be Exalted"). Thor Johnson's extrication from an almost fatal impasse was nothing short of miraculous. Mignon Dunn, contralto, sang sweetly but not convincingly. Her voice is of good quality, one for which Handel's long phrases hold no terrors, and yet she scarcely penetrated beneath the surface of the words and music.

The evening's palms go to Donald Gramm, bass-baritone, and Ellen Faull, soprano. Mr. Gramm is an artist of utmost significance. His sonorous voice, intense in every nuance, his superb diction, great dynamic variation, and ample breath control, thoroughly at ease in the Handelian runs, were evidences of voice production that should be a model for lesser singers. Ellen Faull, who is still fondly remembered for her exciting Chrysothemis at the 1956 Cincinnati May Festival, gave a feeling of complete assurance. Her effortless phrasing showed an artist thoroughly schooled in the art of singing, who, moreover, has a message to give. And it did not matter that Miss Faull's intonation sometimes strayed a mite upwards. Thor Johnson, as noted before, kept a firm hand on the proceedings at all times.

■ Whatever increased interest in chamber music is apparent in Cincinnati may be attributed directly to the crusading efforts and beautiful performances of the LaSalle String Quartet, now in residence at the College-Conservatory of Music. Neither inclement weather nor the hectic pre-Christmas rush could keep the ensemble's admirers from its second concert on Dec. 17. As always the program was carefully chosen, well prepared and superbly played. A premiere of the Quartet No. 2 by Wolf Rosenberg (written in 1957 and dedicated to the LaSalle group) occupied the program's second part. Rosenberg is a German composer who lived for a while in Israel and has now returned to Germany. Written in the 12-tone technique, the work cannot be said to have pleased a large part of the audience. It apparently unfolds a deep grief; the long slow movement is richly expressive in a dark way. In fact, there are few bright moments in the work, whose value is difficult to judge on a first hearing. Nevertheless, it was a fitting vehicle to display the LaSalle's technical security and devoted purpose, especially in various eerie effects previously exploited by Bartók. The Rosenberg Quartet came after a delightful treatment of the Haydn Quartet, Op. 77, No. 1, in G major and before the Schumann F major, Op. 41, No. 2, which happily restored the program's balance.

LOUIS JOHN JOHNEN

LOUISVILLE

■ It may be permitted in this age of rockets to extend the use of the word propellant beyond its technical meaning and to apply it to the three persons who supply thrust and power to the musical life in this city, namely, Moritz Bomhard, the musical director of the Kentucky Opera Association (KOA), Robert Whitney, the conductor of the Louisville Orchestra (LO), and Sidney Harth, the leader of the Louisville String Quartet (LSQ).

The ambitious program of the KOA ("La Traviata," Oct. 31; "Don Giovanni," Dec. 5; "Die Fledermaus," promised for February) would never have materialized nor succeeded so beautifully were it not for the courage, fortitude, and perseverance of Moritz Bomhard; for his inventiveness, guided by an exquisite taste and a sure feeling for style, and above all his eminent musicianship, are qualities that make him a genuine "Operndirektor." "La Traviata," with Audrey Nossaman in the title role, William Pickett as the elder Germont, both acting and singing superbly and in perfect harmony, and Richard Lohr as Alfredo, was one of the finest presentations of the KOA, and a convincing proof of the progress (especially of Miss Nossaman) made since the performance of five years ago. To put Mozart's "Don Giovanni" on the stage here seemed almost an audacity. Yet Mr. Bomhard again came out the victor. And again Miss Nossaman as Donna Anna, Mr. Pickett in the title role, Richard Dales as a splendidly singing and acting Leporello were the main pillars. Jean Cassady was impressive as Donna Elvira, and Lenore Silby, Clarence Smith, Lloyd Murphy, and James Wood did very well in the supporting roles of Zerlina, Masetto, Don Ottavio, and the Commandant, respectively. Members of the LO, as usual, gave creditable orchestral support.

■ The second propellant, Mr. Robert Whitney, gave his best in the orchestral parts of the second subscription concert of the LO (Nov. 20). Mozart's Symphony No. 36 ("Linz," C major, K. 425) and Dukas' "The Sorcerer's Apprentice" were by far the high points of the evening; they showed conductor and orchestra in fine fettle. Joseph Battista, substituting, on short notice apparently, for the ailing Carlos Salzedo, was the soloist in Grieg's A minor Piano Concerto. The encumbrance of the last-minute replacement never could be overcome fully; thus it took some time to establish the right contact between soloist, conductor, and orchestra, and the performer became somewhat nervous and not very well balanced. The novelty of the evening was Halsey Stevens' "Sinfonia Breve," commissioned by the LO. The work is characterized best with the composer's own words: "none of the movements in conventional sonata form"; "no thematic connection between movements"; "terse melodic motives, a few singled out for special emphasis"; "made to sound changed by dividing even the shortest of them among different instruments." The lack of unity was apparent and the total impression incongruous; yet the second movement, adagio, called somber and introspective by the composer, stands out in its rise to a solemn grandeur. The composer was present and could acknowledge a cordial applause.

Sidney Harth, the third musical propellant, is not only an admirable violinist but also an artist of original thinking and of exquisite taste. Throbbing with activity, in addition to his many duties he created the University of Louisville Orchestra last season and with his string quartet offered a series of delightful chamber music concerts of nearly forgotten works of the 18th and 19th centuries. Now, with the LSQ (Teresa Testa Harth, second violin, Virginia Schneider, viola, Grace Whitney, cello) he has begun a new series of Sunday afternoon concerts. His program for the current season will encompass rarely heard works of the baroque period and of the present, and also pearls of classical and romantic chamber music. In the first concert (Nov. 10) we were regaled superbly with inspired and nearly unsurpassable renditions of a delightful quartet by Rossini (No. 3, B-flat major), of Kodaly's Quartet No. 2, Op. 10, and the pearl of the crown, Beethoven's E minor Quartet Op. 59, No. 2.

HANS F. KUPPENHEIM

NEW ORLEANS

■ Alexander Hilsberg's contract as music director and conductor of the New Orleans Philharmonic Symphony has been renewed for the next three years, Dr. Joseph C. Morris, president of the Symphony Society announced on Dec. 17. Mr. Hilsberg, who has been ill for the past six weeks, will return to his podium (which has been filled by guest conductors) for the Mar. 4 concert. Dr. Morris said that the Symphony Society has done everything in its power consistently to improve the orchestra, which under the leadership of Hilsberg has reached a new level of artistic achievement.

Hilsberg, former associate conductor of the Philadelphia Orchestra, came to New Orleans as a guest conductor in 1951 and in 1952 succeeded Massimo Freccia as musical director. Under his direction the season has been increased from 22 to 25 weeks; a raise in minimum pay for New Orleans musicians has been achieved; the list of guest artists has been more imposing; the number of subscription

concerts has increased from 15 to 18; a series of special concerts on the Tulane campus for students and faculty only was begun; the orchestra's out-of-town engagements doubled (including a U. S. State Department tour of Latin-America in 1956); and the special youth concerts continue but are now broadcast over a state-wide network to children right in classrooms.

DALLAS

■ The biggest music news that Dallas has had in years was the launching of the Dallas Civic Opera Company, an organization that is making an all-out effort to bring to the city operatic activity of the very first rank.

The operation got under way with a benefit concert on Nov. 21 by Maria Meneghini Callas and the Dallas Symphony, under the baton of Nicola Rescigno, musical director of the Dallas Civic Opera. The program consisted of arias from "Die Entführung aus dem Serail," "I Puritani," "Macbeth," "Traviata," and "Anna Bolena" and orchestral excerpts from "Don Pasquale," "Il Segreto di Susanna," and "I Vespri Siciliani."

The occasion was an enormous artistic and social success, and the box office gross was $17,326, the largest ever for a concert by a soloist in the history of the city.

On Nov. 22 and 24 the Dallas Civic Opera gave bewitching and well-integrated performances of Rossini's "L'Italiana in Algeri" and in so doing set standards of singing, acting, playing, and stage design that any company in the world would have difficulty in matching.

Principals in the "L'Italiana" cast were Giulietta Simionato, Paolo Montarsolo, Giuseppe Taddei, Nicola Monti, Joan Carroll, Katherine Hilgenberg, and Umberto Borghi. Stage director and designer was Franco Zeffirelli, a tower of strength to the enterprise; the lighting was the work of Jean Rosenthal. Nicola Rescigno and the Dallas Symphony were in the State Fair Music Hall pit. Alberta Masiello prepared the chorus.

The enormously gratified board of directors of the Dallas Civic Opera lost no time in instructing its executive committee to enter into negotiations with Lawrence V. Kelly, general manager, and Musical Director Rescigno for three-year contracts.

■ On Dec. 10 Walter Hendl, in his ninth year as musical director of the Dallas Symphony, announced his resignation, to become effective at the conclusion of the current season. In a letter to Mrs. Samuel A. Shelburne, president of the Dallas Symphony Society, Mr. Hendl elaborated upon the reason for his decision: "I feel that the orchestra is sufficiently institutionalized to profit by a change of personalities and that I, too, must profit by a change of scene."

At the time of this writing the Dallas Symphony, substantially improved over last season, has presented four programs in its subscription series. It opened its season on Nov. 11 with a bill of fare consisting of "A Fanfare," written by Walter Hendl expressly for the occasion, Beethoven's "Egmont" Overture, the Brahms Second Symphony, a pair of excerpts from Wagner's "Götterdämmerung," and the Strauss "Till Eulenspiegel."

Act 1, Scene 4, of Dallas Civic Opera production of "Italian Girl in Algiers," with KATHERINE HILGENBURG *as Zulma,* JOAN CARROLL *as Elvira,* NICOLA MONTI *as Lindoro,* GIULIETTA SIMIONATO *as Isabella,* UMBERTO BORGHI *as Haly,* PAOLO MONTARSOLO *as Mustapha, and* GIUSEPPE TADDEI *as Taddeo.*

The second concert, on Nov. 18, was a memorable one. Enormous resources were assembled to project Honegger's "Jeanne d'Arc au Bucher," the sole work of the evening. Vera Zorina, Dorian Granowski, Joseph Frank, and Mohamed Mortada assumed the speaking roles; Willa Stewart, Edythe Kruger, Gloria Brydon, Joseph Victor Laderoute (an able last-minute substitute), and Harry Wayne were the vocalists. The North Texas State College Grand Chorus and the Hockaday Concert Choir provided the massive choral material.

Yehudi Menuhin, appearing with the Dallas Symphony for the first time in a decade, on Nov. 25, offered the Bach Concerto in E, the Paganini "I Palpiti" Variations and Ravel's "Tzigane." Purely orchestral works were "Tapiola" by Sibelius and an exceedingly well-planned and well-played Tchaikovsky Fifth Symphony.

Rudolf Firkusny's performance of the Beethoven Fourth Piano Concerto was the apogee of a Dec. 9 concert that also listed the Hindemith "Symphonic Metamorphis of Themes by Weber," excerpts from Ravel's "Daphnis et Chloe," and Arthur Foote's Suite for Strings in E. The last was an eleventh-hour substitution for a Miklos Rozsa composition, certain vital orchestral parts of which had been mislaid by English publishers.

In addition to fulfilling its subscription obligations, the Dallas Symphony this season has undertaken an expanded program of concerts for the public schools.

■ The Dallas Chamber Music Society opened its season on Nov. 13 with the thirteenth consecutive appearance of the Paganini Quartet. The Mozart B-flat (K. 458), the Prokofieff F major, Op. 92, and the Brahms A minor, Op. 51, No. 2, were the quartets offered. On the previous evening the Paganini played a special sponsor's recital at the home of Bartram Kelley.

On Dec. 4 the Fine Arts Quartet, here for the first time last season and returning by popular demand, further endeared itself with the Haydn G major, Op. 54, No. 1, the Hindemith No. 3, and the Schubert "Death and the Maiden."

Arriving a few minutes before curtain time on Nov. 20 to substitute for Rita Streich, who was ill with influenza, soprano Irene Jordan came upon a Civic Music stage unknown to the Dallas audience and enjoyed a marked success with a program of English, German, and French material.

Pianist Gyorgy Sandor played for Civic Music on Dec. 3, the first formal public recital he has ever offered in Dallas, his home town. His program of Scarlatti, Beethoven (the "Hammerklavier" Sonata), Liszt, Chopin, and Schumann was received with tumultuous approval.

On Nov. 12 Robert Baker performed upon the remarkable new organ in Temple Emanu-El to inaugurate a series of events sponsored by the Texas Chapter of the American Guild of Organists. Very likely Dr. Baker's recital was one of the finest of the kind ever heard in this city.

Announcement has been made by the Dallas Public Library of a Composers' Conference, with Paul Creston as moderator, to be held Feb. 8-10. The Dallas Symphony is to provide clinical facilities.

DR. JACK FREDERICK KILPATRICK

LOS ANGELES

■ Since the close of the opera season in early November, musical interest in Los Angeles has centered upon the Los Angeles Philharmonic

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Orchestra, whose musical director, Eduard van Beinum, returned from Amsterdam to conduct the first ten weeks of the orchestra's winter season, beginning Nov. 14. Anchoring his first program (Nov. 14, 15) to the Bach Third Brandenburg and Brahms' Second Symphony, van Beinum catapulted his orchestra into the need for mid-season capacity with Bartók's "Music for Strings, Percussion and Celesta." All went well, with a fine audience response for the Bartók.

Peter Jona Korn's Third Symphony (Nov. 21, 22) had some interesting sonorities and instrumental effects. Withal, it lacked formal integration and convincing craftsmanship. The orchestra's first-chair men offered Haydn's Symphony Concertante for Violin, Cello, Oboe, and Bassoon, the program closing with a ripsnorting "Don Quixote."

Katherine Hilgenberg, one of Southern California's finest singers, sang Brahms' Alto Rhapsody (Nov. 27, 28), sharing the program with the Roger Wagner Men's Chorale (Schubert's "Gesang der Geister"). Van Beinum gave tidy readings of the Mozart 40th and the Schubert "Unfinished." After a tight, brilliant "Leonora" Overture No. 2 (Dec. 5, 6), Leonard Pennario joined the orchestra for a less than his best performance of Schumann's perennial Piano Concerto. For the last half of the program, van Beinum continued Alfred Wallenstein's good tradition of a transparently clear reading of impressionist works: Ravel's "Valses nobles et sentimentales" and Debussy's "Iberia."

Guillaume Landre's "Caleidescopio," a set of symphonic variations for orchestra, showed off both strengths and weaknesses of one of Holland's contemporary composers. His talent is, like Peter Korn's, more impressive than his craftsmanship. Johanna Martzy showed disciplined training and a great flair for virtuoso fiddling in Mendelssohn's Violin Concerto on the same program. She bends her back all too infrequently to make music along with playing all the notes incredibly well. Tchaikovsky's Fifth Symphony was dusted off to exciting advantage to close the program.

■ Los Angeles' major opera workshops staged two important productions during December, Cimarosa's "The Secret Marriage" (UCLA, Dec. 5, 6) under Dr. Jan Popper's direction and Wolf-Ferrari's "School for Fathers" (USC, Dec. 14, 15, with a repeat scheduled for Jan. 3) under Dr. Walter Ducloux.

■ Ruth Slenczynska returned to the Philharmonic Auditorium on Dec. 7 for a heart-warming demonstration that she has finally outgrown all restraining influences and is a mature and convincing musician in her own right. She still plays too many bravura pieces, however, and plays most of them too fast. RAYMOND KENDALL

DETROIT

■ One of the most venerated of living pianists, Robert Casadesus, joined Paul Paray and the Detroit Symphony Orchestra on the group's return to Ford Auditorium, Nov. 21, following a two-week tour of the Northeast.

Mr. Casadesus chose to play Liszt's A major Piano Concerto and Franck's "Symphonic Variations," and although I can think of other pairings in this pianist's repertoire that would have provided more substantial fare, there is no doubt that he brings to these works an authority and musicianship that transcends any of the music's infirmities.

Ostentatiously ponderous at one end of the scale and unbearably bittersweet at the other, the Liszt is pretty flimsy material. But, like many of the composer's more uninteresting compositions, it is a sure-fire display piece. Casadesus, who is not usually associated with the bravura school of pianism, attacked this difficult work with a gusto almost surprising in this fastidious Frenchman. The octave work, although sometimes less than exact, was casually tossed off at breakneck speed, and the fleet scale passages were fluent and crystal clear under the pianist's discriminating fingers.

In the Franck, the pianist was given an opportunity to demonstrate the finesse and elegance that he brings to French music. The opening solo passages were a marvel of balance and finger weight control; the more agitated episodes again brought forth the soloist's powerful technical resources.

The program included sophisticated readings of Mozart's "Eine kleine Nachtmusik" and Andre Bloch's all bark, no bite symphonic poem "Kaa."

At its Nov. 28 concert, the Detroit Symphony Orchestra was directed by its associate conductor, Walter Poole, in what will rate at season's end as one of the most rewarding musical experiences of the year.

No less commendable than the performance was the choice of program, which included Leonard Bernstein's "Age of Anxiety," Rachmaninoff's "Symphonic Dances" (both heard on the series for the first time) and Beethoven's "Creatures of Prometheus" Overture.

Being strongly imbued with theatrical qualities, "Age of Anxiety" might make a strikingly effective sound track or modern ballet score. As an abstract piece of program music made no more real by the composer's capsule commentaries on each section, its qualities are more doubtful.

By the closing section of this work, the listener is sadly inflicted with a case of what Ernest Newman calls "harmonic-drunkenness," the musical equivalent of punch-drunkenness. Dissonance has been screamed so loudly

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for so long that the ear has become numbed to the harmonic clashes and the function of dissonance is lost.

Rachmaninoff's last and perhaps finest orchestral composition "Symphonic Dances," beautifully articulated by Poole, made for a more substantial aesthetic experience.

Following what proved to be a triumphant engagement as guest conductor of the Cleveland Orchestra, Paul Paray returned to native ground, where he was joined by Nathan Milstein for the Dec. 5 concert by the Detroit Symphony.

Milstein's manifold talents were sadly wasted on the innocuous Goldmark A minor Violin Concerto, which must rank as the most dismal of all substandard works offered so far this season. The composer's basic problem appears to be an inability to cope with basic problems. In treatment of both the orchestral and musical material, Goldmark seems completely baffled by such fundamental concepts as orchestration, development, and cohesion of form. The orchestral treatment being little more than perfunctory, it is the soloist who shines in this work and for this we can be grateful, for Milstein is a master musician.

Few violinists have achieved the combination of faultless technique and discriminate musicianship that distinguishes Milstein's playing. In particular, the bowing, suave and smooth, caresses the ear with the most exquisite sounds.

Vivaldi's G minor Concerto Grosso and Tchaikovsky's Fifth Symphony, also included on the program, were handled with finesse and discretion by Paray.

■ The Detroit Grand Opera Association's annual operatic series at the Masonic Auditorium was officially inaugurated on Nov. 19 with a performance of Gounod's "Faust."

Whether or not "Faust" is great music, it is decidedly good theatre, and the performance by the excellent forces of the New York City Opera Company was effective, beautifully sung, and generally well acted, with the single unfortunate exception of Barry Morell, who seems to have been completely bewildered by the dramatic properties of his role as Doctor Faust.

Dorothy Kirsten's Marguerite, although not of the calibre to raise any eyebrows, was solidly done and Mignon Dunn's performance as Martha was very well sung and a dramatic tour de force.

It was from the two other male principals that the most beautiful sounds of the evening emanated. Norman Treigle as Mephistopheles is a basso to be reckoned with. His slender frame houses a voice large, resonant, and flexible. The intelligence shown in his singing is not less than that exhibited in his acting. Being slightly more mischievous than sardonic, Treigle made as well-mannered and gracious a devil as one would ever want to meet.

Louis Quilico as Valentin possesses a baritone of rich, dark color, which could probably fit into a bass-baritone classification. His singing of Valentin's lovely second act aria was memorable.

Appropriate handsome sets and a good orchestra splendidly conducted by Julius Rudel contributed toward a happy evening of this very unhappy legend.

Of all works in the New York City Opera's current repertoire, it is the new production of Puccini's "Turandot" that has stirred the greatest excitement. Viewing the composer's last work for the lyric stage in the Nov. 20 performance by the New York company, it struck me that "Turandot" is quite pretentious, noisy, completely lacking in subtlety, and even vulgar, if you like.

These same qualities, however, seem to represent the present concept of entertainment, and by these standards, it must be admitted that if "Turandot" is not great music, not even good theatre, it *is* good entertainment.

The tenor role of Calaf introduces to these shores a young tenor of considerable merit, Giuseppe Gismondo, who possesses a voice of true lyrical beauty coupled with a tremendous reserve of power.

Francis Yeend in the difficult role of Turandot showed herself well deserving of the critical praise she has won for this portrayal. Her voice, like Gismondo's, projects beautifully and although of considerable size, exhibits a control and tonal quality of the first order.

Also outstanding were Adele Addison as the pitiable Liu, who sacrifices life for love, and Joshua Hecht as Timur, the dethroned King of the Tartars. ERNEST J. GILBERT

Duluth Symphony's 25th Anniversary

The Duluth Symphony Orchestra's 25th anniversary year performances began Oct. 18, with Berl Senofsky as soloist. The performance of "La Traviata" in concert form on Nov. 15 drew a capacity house, and Handel's "Messiah," with a chorus of 225 voices and soloists on Dec. 8, was a complete sell-out.

Season ticket sales have been the highest in the history of the orchestra, thanks to a women's committee, headed by Mrs. Arthur C. Josephs, which sold more than $2000 worth of season tickets to new subscribers. The maintenance fund drive with a goal of $26,000 was oversubscribed by $403.

The remainder of the season, starting Jan. 17, will present soloists Alexander Tcherepnin, Raya Garbousova, and Vronsky and Babin. The February concert will be an orchestral one under Hermann Herz, now in his 8th consecutive year as conductor of the orchestra. Special orchestral works and features have marked the 25th year's celebration.

The Duluth Junior Symphony Orchestra, composed of junior and senior high school students and conducted by Mr. Herz, is now in its 18th year. The orchestra rehearses weekly and gives a concert in the spring. It is maintained and operated by the symphony association.

Charleston Symphony Salutes Korea

Under the guidance of Mr. Goeffrey Hobday, the Charleston, W. Va., Symphony recently presented a concert of solid musical worth and extended a gesture of goodwill to our friends the Koreans.

The final work performed was a symphonic fantasy, "Korea," by Mr. Eaktay Ahn, a native Korean who was present to direct his own work. The entire concert was recorded by the "Voice of America" for broadcast in Korea as well as other parts of the world. Preceding the performance of "Korea" greetings were extended to the citizens of Seoul by Mr. Steele Trotter and to the citizens of the Republic of Korea by the Honorable Cecil H. Underwood, Governor of West Virginia. After the ovation accorded his work, Mr. Ahn addressed the audience briefly.

The regular conductor, Mr. Geoffrey Hobday, directed the first part of the program, which consisted of the 6th Symphony of Beethoven and the "Colas Breugnon" Suite from the opera of Kabalevsky.

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THE INTERNATIONAL SCENE

PARIS

■ The principal event of the month was the premiere at the Opéra of the new ballet by George Auric, "The Way of Light," from a book by Antoine Golea. The music has a tender lyricism that accompanies the action very fittingly. The decor by A. M. Cassandre is one of the most beautiful seen at the Opéra. It is reminiscent of "Don Giovanni" at Aix-en-Provence. The choreography by Lifar is very original, and Peter van Dijk is a magnificent dancer who is capable of meeting all requirements of the part. On the distaff side the star was Claude Bessy. The orchestra directed by Robert Blot had a great part in the outstanding success of the work.

The revival at the beginning of the season of the "Dialogue of the Carmelites" by Poulenc gave an opportunity to hear the interludes that the author has written to cover up the scene changes, thereby connecting the scenes and giving the work a harmonious unity.

The Théâtre des Champs Elysées presented the Chinese National Theatre of Formosa. This company had some difficulty measuring up to the success two years ago of the group from Peking. Of course the spectacle is brilliant in many ways, the mime scenes and the acrobatic episodes adroit. We were told that this is most authentic, but the success was only satisfying, not more.

■ An important international congress of Jewish music was held in Paris. Ancient traditional chants of great beauty, predecessors of the Christian chant, were executed in the great Synagogue by an excellent chorus founded by Leon Algazi. A symphonic concert conducted by Charles Brück and the Orchestre Colonne gave first performances of works by Ernest Bloch and Lazare Saminsky, which to me seemed grandiloquent without profundity. On the other hand, Milhaud's cantata "The Crown of Glory," with which he celebrated the centenary of the synagogue in his native city, Aix-en-Provence, is very moving and very lively, and the Kol Nidre by Schönberg is very interesting in its mixture of tonal and 12-tone elements.

■ The Orchestre National received a visit from the Czech Chorus, conducted by Professor Jean Kuehn. They sang the Te Deum by Dvorak, which was composed in New York in 1892, and a mass, one of the last works of Janacek. Animated by romantic lyricism these two works made a very deep impression under the very excellent direction of Charles Brück.

Igor Markevitch continues to attract enthusiastic crowds to the Concerts Lamoureux. He conducted two contemporary works, Concerto for Orchestra by Hindemith and Variations on a Theme by Purcell by Britten. He offered the premiere "Symboli Chrestiani" by Nabokov. Written for baritone and large orchestra, this work is inspired by the sacred and secret symbols of the early Christians. It is essentially based on pre-Gregorian chant, the Abrosian hymn, the early Lutheran chorale, and primitive Greek and Slavic chants. The three introductions are of a purity that is en rapport with the subject matter. The author and his interpreter, the renowned Swiss baritone Pierre Mollet, and Igor Markevitch and the orchestra were enthusiastically applauded.

The conductors Lorin Maazel, Ataulfo Argenta, and Münchinger also were greatly feted after their concerts with the Conservatory Orchestra, as were the violinists Grumiaux and Odnoposoff and the cellist Navarra.

The Orchestre Pasdeloup commemorated the armistice of 1918 with a magnificent execution of the celebrated oratorio by Marcel Dupré, "France and Calvary," which the composer dedicated to the rebuilding of the cathedral in Rouen.

SUZANNE DEMARQUEZ

Pianist JULIA SMITH *with* PABLO CASALS *and* ARTURO SOMOHANO, *conductor, Symphony Society of San Juan, during Miss Smith's recent tour of Puerto Rico, where she presented a series of recitals devoted to the piano music of Aaron Copland.*

TERESA STICH-RANDALL *at her villa at Aix-en-Provence, where she appeared in Festival performances of Mozart's "Cosi fan tutte" and "Nozze di Figaro," and in solo recitals.*

VIENNA

■ Two successful musical events took place during the last weeks of November: the world premiere of the ballet "Medusa" by von Einem at the Staatsoper and a magnificent performance of Bruckner in Rome. With the Vienna Symphony, the Choral Society of the Vienna Friends of Mu-

sic, and soloists Vilma Lipp, Elizabeth Höngen, Anton Dermota, and Hans Braun, all of the Vienna Staatsoper, the F minor Mass by Anton Bruckner was sung in honor of the Pope in the Basilica Santa Maria under the baton of Wolfgang Sawallisch. Four cardinals were present in the audience of 2000. The tremendously important artistic event was initiated by the president of the Austrian Cultural Institute in Rome, Dr. Hilbert.

Gottfried von Einem's new ballet "Medusa" is a strong work, which met with extraordinary applause and an excellent press. The music is rather simple and tense, and begins in the later scenes to be tonal. In the beginning of the work the composer speaks his most personal language. The action of the ballet was written by a young American, Gale M. Hoffmann. Erika Hanka's choreography is in complete harmony with the text and music, and Christl Zimmerl as Medusa and Willy Dirtl as Perseus not only displayed their technique but also gave their roles psychological meaning. The conductor was Heinrich Hollreiser, who made the orchestra sound beautiful. On the same evening Béla Bartók's "The Miraculous Mandarin" was given for the first time in Vienna as a ballet. Here again the choreography was by Erika Hanka. November was a boon for the ballet, with 19 consecutive days of only ballet programs, and in addition guest performances by foreign ballets. The Grand Ballet of the Marquis de Cuevas and the Spanish dancer Antonio are expected.

■ In the concert halls there were equally interesting events. Past master Brailowsky gave a beguiling Chopin evening. The young pianists Alfred Brendel and Alexander Jenner will each give one recital before they go on tour. Jenner won first prize in piano competition in Rio de Janeiro. The Virtuosi di Roma, favorites of the Viennese, gave two concerts completely devoted to Vivaldi. Paul Sacher, the promoter of contemporary music, offered a selected proram consisting of Frank Martin's Etudes, the Concerto da Camera of Honegger, and the complete "Pulcinella" by Stravinsky. Norman Foster, who has made Vienna his home, gave a vocal evening. In spite of an especially beautiful baritone voice and a good understanding, one has the impression that the young artist himself stands in the way of making best use of his excellent means.

■ Birgitt Nilsson was heard as Turandot, and one was ashamed that this magnificent artist had to sing in a performance that was so slovenly handled. She will sing in the new production of "Siegfried" under the baton of Karajan shortly before Christmas. Mozart's "Figaro" was conducted by Karajan with Neidlinger as Figaro. Karajan also conducted "Die Walküre" and "Otello," the last with the South American singer Guichandut. In spite of all the stars there is no doubt that at the present Vienna has no ensemble of its own. At the Konzerthaus Karl Münchinger and his Stuttgart Chamber Orchestra had a special success with his interpretation of the Brandenburg Concertos by Bach.

The world premiere at the Musikvereinssaal of "Gilgamesch," an oratorio by Alfred Uhl, was a great success. Participating were Michael Gielen as conductor, soloists Paul Schöffler, Joseph Patzak, Frederic Gutheric, Hannelore Bassrack, and Lotte Rysanek, the Vienna Symphony, the Vienna Choral Society, and the Mozart Singing Boys. Fred Hennings of the Burgtheater was the narrator. The music is too closely geared to fact and lacks inner meaning. It is illustrative music, but not a truly original creative effort. DAGMAR SCHMEDES

GERMANY

■ Recent events in Berlin: the Radio (former RIAS) Symphony Orchestra under Lorin Maazel (Rameau, Schubert, Prokofieff's Second Violin Concerto, Ravel); under Hindemith (Reger, Hindemith's own "Walt Whitman Requiem," sung by Malaniuk and Fischer-Dieskau); and under Hollreiser (Berlioz, Mozart, Blacher, Strauss). . . . The Berlin Philharmoniker, after the triumphant tour of Japan, under Karajan (Weber, Stravinsky, Brahms); under Hans Hörner (Pfitzner, Schumann, Tchaikovsky); and under Richard Kraus (Ernst Krenek's First Symphony, Hugo Distler's Piano Concerto, Vladimir Vogel's "Seven Aspects of a Twelve-Tone Row," and Revueltas' "Sensemaya"). . . . Dvorak's Te Deum and Orff's "Carmina Burana," sung by the Chorus of the Czech Philharmonic, Prague, at the East Berlin Staatsoper. . . . A symphony concert by the Orchestra of the East Berlin Komische Oper, conducted by Cyril Kondrashin from Moscow.

■ At the Städtische Oper a new production of Gluck's "Iphigenie in Tauris"; guest appearances of Hilde Zadek ("Iphigenie," "Masked Ball"), Gloria Lane ("Masked Ball," "Don Carlos"), Carla Martinis ("Masked Ball"), Inge Borkh ("Salomé"), and Lawrence Winters ("Nabucco," "Salomé"). . . . At the Staatsoper a new "Elektra" (with Christel Goltz and conductor von Matacic) and the premiere of a new full-length ballet "New Odyssee" by Albert Burkat (librettist) and Leo Bruns (composer). . . . At the Komische Oper a new "Entführung aus dem Serail," conducted by Harold Byrns from Los Angeles.

■ Other German events: first German performance of Prokofieff's opera "The Duenna" at Leipzig; world premiere of Pierre Boulez' oratorio "Fureur et Mystère" (surrealist texts by René Char) in the series of modern concerts given by Radio Cologne; first performance of Boulez' Third Sonata for Piano at Darmstadt; first performance of Winfried Zillig's Kleist-adapted radio opera "The Engagement of St. Domingo" in Hamburg; Schönberg's "Ode to Napoleon" in Essen; new productions of Gluck's "Alceste" in Essen, Karlsruhe, and Kassel; Mozart's "La Finta giardiniera" at Hamburg.

HORST KOEGLER

STOCKHOLM

■ The Stockholm Opera has acquired a smaller theatre situated not far from the big opera house in the city of Stockholm. The intention is to erect a stage suitable for performances of chamber operas and for experimental works. This is a desire that has been cherished for a number of years by the director and the management of the Opera. Now it has been decided to begin activity in this newest branch theatre early in 1958 with Benjamin Britten's opera "The Turn of the Screw," which so far has been produced only by Britten's own opera society.

■ The American-Swedish singer Blanche Thebom landed in Copenhagen this week on her way to Russia, where she is to appear in three concert and five opera performances. Her first concert will take place in Moscow.

The Hungarian violinist Denes Kovacs has been in Stockholm and performed Mozart's Concerto in G, K. No. 3. The artist, only 27 years' old, already has a masterful way of playing and commanding the violin, and he produces a marvelously warm tone. In his recital Kovacs presented a magnificent interpretation of César Franck's Sonata in A, assisted by Stig Westerberg, and demonstrated how lovely Bach's Partita in E for solo violin can sound.

■ New modern French music was performed in Stockholm in November, when the leading modern composer of France, Olivier Messiaen, 49 years' old, was present personally when his large symphony "Turangalila" was played by the Stockholm Philharmonic Orchestra under the direction of Sixten Ehrling. This work was commissioned by the Koussevitzky Society for the Boston Symphony Orchestra, and it was performed by Leonard Bernstein for the first time some years ago. On that occasion Yvonne Loriod played the complicated part for the piano. She performed again in Stockholm and was assisted by her sister Jeanne Loriod, who played the peculiar instrument "Onde Martenot."

■ The Danish opera singer and instructor Holger Boland of Copenhagen, now active at the Danish opera in Aarhus, a provincial town in Denmark, has been contracted to produce the Scarlatti opera "Il Trionfo dell'onore" at the Drottningholm Opera Theatre near Stockholm in the summer of 1958. This little opera has not been performed on any stage since the composer's death more than 200 years ago. ERIC DIEFENBRONNER

SCHOOL NEWS

By GID W. WALDROP

Barnard College Dedicates New Wing

Formal dedication of the new Music Penthouse at Barnard College took place Dec. 12 in the Penthouse, Milbank Hall, Broadway and 119th Street. Speakers at the dedication were President Millicent Carey McIntosh of Barnard, Professor Douglas Moore, executive officer of the Columbia University music department, and Professor Hubert A. Doris, chairman of Barnard's music department. The new quarters, which were completed this fall, contain four practice rooms, a studio room, two classrooms, and two offices. The Penthouse was made possible by a donation from John D. Rockefeller, Jr. In 1955 Mr. Rockefeller gave Barnard $200,000 for the specific purpose of creating new facilities for the music department, when the Riverside Building, its original site, was sold.

Expanded Quarters for Boston U.

In a move characterized by President Harold C. Case of Boston University as "constituting a major step toward coordination of educational facilities and important improvements in educational services for gifted students in the arts," Boston University's School of Fine and Applied Arts will move into new and enlarged quarters on the University's Charles River campus in February, 1958, from its present location on Garrison and Blagden Streets in Back Bay Boston.

Construction of the school's new home at 855-857 Commonwealth Avenue, which will be "one of the finest of its kind in the country," is scheduled to be completed in January. The structure will be ready for occupancy by the school's 1100 full- and part-time students at the beginning of the second semester, Feb. 5, 1958.

The music and theatre center of the School of Fine and Applied Arts will be situated on the fourth floor of the six-story building. It will consist of 11 multi-purpose classrooms for the teaching of the humanities and social sciences for theatre arts students, nine piano studios, six voice studios, three organ studios, three string instrument studios, four instrumental studios, one harpsichord studio, five coaching studios, and eight ensemble rooms. The principal practice center will be on the ground floor of the building, with 90 practice rooms, five graduate art studios, five ensemble rooms, and ten organ practice rooms. Student and faculty lounges and lockers for students will also be on the ground level.

FACULTY APPOINTMENTS

■ Dean George Howerton of Northwestern University's School of Music has announced the appointment of Thor Johnson, conductor of the Cincinnati Symphony Orchestra, as director of orchestral activities at the Evanston, Ill., school. The appointment is effective Sept. 1, 1958. In this position Mr. Johnson will conduct a variety of orchestral groups, including the University symphony and chamber orchestras. He will replace Herman Felber, who will remain on the faculty to teach orchestral conducting and techniques. Anthony Donato, present director of the chamber orchestra and professor of theory and composition, will devote full time to composing and teaching when Johnson's appointment is effective.

Johnson has been director of the Cincinnati Symphony since 1947 and is conductor of the Early American Moravian Music Festival and the annual Peninsula Music Festival in Fish Creek, Wis. Secretary of State John Foster Dulles appointed Johnson in October to a nine-member advisory committee on the arts, created by Congress to advise the President and various governmental agencies in carrying out federal cultural programs.

■ New York's New School for Social Research will offer seventeen courses and workshops in music for the spring term beginning Feb. 10. Henry Cowell offers a series on "Masterpieces of Twentieth Century Music," Marshall W. Stearns a seminar on "The Role of Jazz in American Culture," and John Cage a course on "Experimental Composition."

Shown at left is new building for Boston University's School of Fine and Applied Arts, scheduled to be occupied for the start of second semester in February, 1958. The school, now situated on Garrison and Blagden streets, Back Bay Boston, will start moving some time in January.

CONTESTS AND AWARDS

Awards

■ A young Soviet musician, Roza Fajn, of the Ukraine, narrowly defeated American Sidney Harth, of Louisville, Ky., in the third Henryk Wieniawski International Violin Competition held in Poznan, Poland. Miss Fajn obtained 409 points to take the 20,000 zloty first place as against the 406 scored by Mr. Harth to win second place and 15,000 zlotys.

■ The Montreal Symphony Orchestra's $1000 prize has been awarded to Harry Somers, whose "Passacaglia and Fugue for Orchestra" was chosen from twenty-nine entries.

■ Dr. Dika Newlin, associate professor of music at Drew University, has been awarded the Gustav Mahler Medal of Honor by the Bruckner Society of America.

■ Miss Morey Ritt, pianist of New York City and an artist-pupil of Mme. Nadia Reisenberg of The Mannes College of Music, and Hyman Bress, violinist of Montreal, Canada, have won the Concert Artists Guild's Town Hall Awards. Miss Ritt will give her Town Hall recital Jan. 24; Mr. Bress, a former student of Ivan Galamian at Curtis Institute, gave his Town Hall recital Nov. 21.

■ The U. S. Information Service has announced that a Bronze Trophy has been awarded to the United States for the best group of music films at the 10th International Film Festival in Salerno, Italy. This distinction was accorded to 16mm motion pictures presenting Artur Rubinstein, Jascha Heifetz, Marian Anderson, and Rafael Mendez.

■ Winners of the Pablo Casals International Competition in honor of his 86th birthday are as follows: 1st prize (350,000 francs given by the Mexican Board) was won by Leslie Parnas of the United States; 2nd prize (300,000 francs, the Clarisa Davidson prize) was won by Angelica May of Germany; 3rd prize (200,000 francs from Barcelona admirers) was won by Valentin Feiguine of the USSR; and the 4th prize (150,000 francs from Florence and Sienna admirers) by Alexis Lazko of the USSR.

■ Dimitri Mitropoulos has been chosen by the National Music Council to receive the Council's annual conductor citation for the season 1956-57. Mr. Mitropoulos presented during the past season a large number of important compositions by native-born Americans at the concerts of the New York Philharmonic, and also gave an entire program of contemporary American works at a concert of the Vienna Philharmonic Orchestra during the Salzburg Festival.

■ The Peabody Award has gone to Thomas Scherman, musical director and conductor of the Little Orchestra Society, for outstanding youth and children's programs for 1956.

■ Mario del Monaco, tenor of the Metropolitan Opera, has been awarded the highest musical honor of Italy, the golden "Orfeo," for his superb lyric accomplishments.

■ Flor Peeters, noted Belgian organist and composer, was the recipient of the Boys Town Medal of St. Caecilia presented at the 5th annual liturgical music workshop held at Boys Town, Nebraska.

■ The $2000 William Matheus Sullivan Foundation Award has been won by Ginetta La Bianca. The audition committee was unanimous in its decision.

■ The William and Noma Copley Foundation has announced three awards in music for 1957. The Music Associates of Aspen (Colorado), 161 West 86th Street, New York City, has received a $1000 award, and composers Edgard Varese and Peggy Glanville-Hicks, both of New York, have received $500 awards each.

■ The America-Israel Music Awards for 1957 have gone to the American conductor Izler Solomon, and two Israelis, Shabtai Petrushka, musicologist, and Zvi Zeitlin, violinist.

DIONYSIAN TRIPOS REVIVED:
Davidson and Javits Honored

NOT since the third century B.C. has there been an award of the handsome Tripos, the heavy, three-legged bronze urn that in ancient Athens was given to the Choragus, or conductor, of the winning choral group in the festivals of Dionysius.

Now, after more than two thousand years, the custom has been revived, thanks to a leading choral conductor of our own day, Miss Margaret Hillis, and her American Choral Foundation.

As recipients of the first of the Twentieth Century Tripos awards, Miss Hillis chose two men of vision and musical accomplishment: Dr. Archibald T. Davison, professor emeritus of Harvard University, and the Honorable Jacob K. Javits, United States Senator from New York State. A vision of college students enriching themselves with the contrapuntal wealth of Palestrina and Bach led Dr. Davison to develop the Harvard Glee Club and the Radcliffe Choral Society into a choral group whose standards of perfection reached such heights that Koussevitzky once said that he would perform the B minor Mass of Bach with no other chorus than this aggregation or the Orfeo Catala of Spain. Such enthusiasm, exhilaration, and psychic euphoria were generated in the choral tyros to whom Dr. Davison brought empyrean revelations that they thoroughly blasted the long-held canard that "the best is too good for our students," and slowly a wave of new choral standards coursed through the land, inundating and enriching college campuses and schools from coast to coast.

The Triposes awarded to Dr. Davison and Senator Javits were designed after an original Greek Tripos in the Greek antiquities of the Metropolitan Museum of Art. At a dinner at the Waldorf-Astoria on Dec. 10 the presentations were made by Greek Consul-General to the United States, the Honorable Constantine Triantaphyllakos, and acknowledged by the recipients. Laudatory speeches were made by former pupils of Dr. Davison, Dr. J. M. Coopersmith of the Music Division of the Library of Congress and Dr. Robert S. Tangeman of Union Theological Seminary. That Margaret Hillis was the master of ceremonies was doubly apropos, for not only did she conceive the idea of reviving the Tripos but also her own choral prowess derives in part from Dr. Davison, of whom she was a student-once-removed, her own teacher having been Dr. Tangeman.

DOUGLAS A. MACKINNON

Contests

■ Residents of the State of New Jersey must apply not later than Jan. 25 for the Ralph P. Ross Auditions sponsored by the Philharmonic Society of Greater Paterson. Vocalists between the ages of 18 and 28 years and instrumentalists 15 to 25 are eligible. For information write to Ann Widmer, Auditions Chairman, 123 Lincoln Ave., Fair Lawn, N. J.

■ Cornell College, Mt. Vernon, Iowa, will hold scholarship auditions for the 1958-59 school year on Feb. 15, it has been announced by Paul Beckhelm, head of the Conservatory.

Applications Open for New Orleans Experimental Opera

A spring season, from May 5 through June 7, has been set for the Experimental Opera Theatre of America, affiliated with the New Orleans Opera House Association, funds for which were made available by the recent Ford Foundation grant to the New Orleans Opera.

Application forms for the auditions will be mailed to applicants who apply in writing on or before Jan. 10, 1958 to the Experimental Opera Theatre of America, 420 St. Charles Avenue, New Orleans 12, La. Auditions will be held both in New Orleans at Dixon Hall Jan. 16-18 and in New York City at Carnegie Recital Hall Jan. 20-25. Applicants should state whether they prefer to be heard in New Orleans or New York. Two recent 8 x 10 photographs and recommendations from two well-known musical authorities must accompany the completed application form, and contestants must have prepared at least three principal operatic roles and a minimum of three arias from other operas of the standard repertory.

The auditions are open to qualified singers under 28 years of age on Dec. 31, 1957 if a soprano, under 30, if a mezzo-soprano or contralto, and under 32 if a tenor, baritone, or bass. Applicants will be notified in writing of the time and date of their auditions.

Nat'l Music League Auditions

The National Music League, America's only nonprofit concert management, announces auditions for singers and violinists to be held during January 1958. Applicants must be under 30 years of age (credit is given for service years), U.S. citizens, and have no previous commercial management. Artists selected will be given Management Contracts. Applications must be filed by Jan. 8, 1958 and may be obtained at the League office, 130 West 56 Street, New York 19, N. Y., COlumbus 5-2472.

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Columbia University Orchestra presented a concert performance of the composer's first opera "Le Villi" on Dec. 7 in McMillin Theater. Emerson Buckley conducted. Guest soloists were soprano Mary Henderson, tenor Paulo Mori, and baritone Hugh Thompson.

■ The University of Texas Opera Workshop presented its first production of the season, "Scenes from Opera," on Dec. 5, 6 in Austin, Texas. The program included Act 1, Scene II from Beethoven's "Fidelio" and Act II of Mozart's "The Marriage of Figaro." James Lockhart is the new musical director of the workshop, and Robert Sporre is the new stage director.

■ The Juilliard School of Music is sponsoring a broadcast series each Saturday evening from 8:30 to 10:00 o'clock through the facilities of the Municipal Broadcasting System and stations WNYC and WNYC-FM. The first concert of its twelfth annual series will be heard Jan. 4, with a concert by the Juilliard Orchestra under conductor Frederick Prausnitz.

■ Mexico's leading young pianist, Jose Kahan, received a warm welcome at the University of Tennessee Nov. 17 in a reciprocal concert scheduled as a result of international good will sown by the UT Singers when they toured Mexico last year. The young pianist played before a capacity audience at the University Center recital hall. He is a graduate of the Mexican State Conservatory and the Curtis Institute of Music in Philadelphia.

■ Birmingham-Southern College will present a week-long production of the musical comedy "Brigadoon" in late January. Andrew Gainey, former Broadway star, will sing the male lead and talented college singers will complete the cast. Stuart Mims, member of the College faculty, is producer, and Musical Director Raymond Anderson will train the chorus and direct the production.

HEITOR VILLA-LOBOS *and* FRANCES YEEND, *who gave a pair of concerts with the University of Miami Symphony Orchestra November* 17 *and* 18. *John Bitter is conductor of the orchestra.*

■ Kenneth Gaburo, composer and member of the music faculty at the University of Illinois, was honored Dec. 21 in a Composer's Forum concert in New York when three of his works were performed. Following the concert in Donnell Library Theater, he took part in a discussion of his works with members of the audience and a panel of musicians and critics headed by Virgil Thomson, noted American composer. Gaburo's works on the program included "Ideas and Transformations, 1955" a duo for violin and viola, a "String Quartet in One Movement" (1956), and "Line Studies" (1957) for clarinet, flute, viola, and trombone.

■ Vytautas Bacevicius, pianist and faculty member of the Long Island Institute of Music, will present a concert in the school's Faculty Recital Series Jan. 19. His recital will include works by Scarlatti, Chopin, Ravel, Debussy, Dohnanyi, and two compositions of his own.

■ Music specialists from Illinois, Michigan, Ohio, Pennsylvania, and the Office of Military Government in West Germany will be at the University of Wisconsin Jan. 12-14 for the 1957 Mid-Winter Music Clinic. Sponsored by the UW School of Music, the clinic will feature concerts, music demonstrations, and lectures on current developments in music education. Program topics will include "Current Trends in European Music," "The Gifted Child in the Classroom," and "Music Arts in Russia."

■ Liza Lehmann's song cycle "The Rubaiyat of Omar Khayyam" was presented in a concert version on Dec. 14 at San Francisco's Music and Arts Institute. Soloists were soprano Clorinda di Lonardo, contralto Ramona Rockway Grim, tenor Sebastian Campagna, and bass Erwin Hirt. Alma Michel Ini was the musical director.

■ The University of Portland Concert Band, conducted by Donald Dierks, presented a concert on Dec. 5 that included two first performances in the Northwest—the Concerto for Piano and Wind Instruments by Stravinsky and the Symphony in B-flat by American composer Robert L. Sanders. The piano soloist, Adrien Bezdechi of the University faculty, is a graduate of the Brussels Conservatory.

■ The Mannes College of Music presented a special Christmas treat to music lovers with a highly professional performance of Bach's Christmas Oratorio at the Central Presbyterian Church on Dec. 19. Under the inspired leadership of Carl Bamberger, the orchestra and chorus, augmented by the church choir, gave a performance that will long be remembered for its high artistic standard. The four vocal soloists, Dorothy Bergquist, soprano, Anna Julia Hoyt, contralto, Robert Schmorr, tenor, and Jerold Sien, baritone, proved to be a gifted and well balanced group of young singers both in their ensemble and solo work. Charles Wilson, organist, and Eugenia Earle, harpsichordist, contributed excellent support throughout the oratorio. Peter Angelo and Philip West, oboie d'amore, Carolyn Card, violin, and Erwin Klinkon, cello, were the instrumental soloists who performed with a fine sense of musicianship. The Mannes Chorus was well prepared by its conductor, Noah Greenberg, and the Church Choir, prepared by Dr. Hugh Giles, assisted in the choral sections. A capacity audience attended. D. A.

STUDIO NOTES

■ Reports from the studios of Max Klein show artist-pupils in demand and active. Maria Catalina, soprano, was heard in Germany and Austria as Madama Butterfly and Carmen; baritone Rifki Argan sang Amonasro in Italy and Turkey; Robert Leffler sang the basso role of Rocco in the Chattanooga performance of "Fidelio"; Margaretta Chisholm was assigned the title of Rita, in the Donezetti opera of that name at the Manhattan School of Music; Janice Matisse was applauded in the Amato Opera performances where she sang Azucena, Amneris, and Carmen. The mezzo also was heard in the Jerome Hines religious opera. Cornelia Barlow, soprano, was one of the finalists in the competition for the Young Artists Award of the New York Singing Teachers Association.

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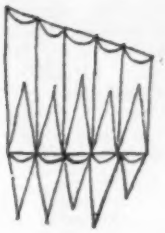

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DRAW US IN THE SPIRIT'S TETHER, J. H. Ossewaarde. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.16.

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O LORD, THE VERY HEAVENS, Dennis Lane. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.25.

A powerful, substantially written anthem for 4-part (SATB) mixed voices. Text taken from Psalm 89. Frequent double parts. Accomp. *ad lib.* Strongly chordal in construction, it provides splendid harmonic effects, requiring execution by an evenly balanced chordal body. The alleluia motiv in middle of anthem adds spontaneity and virility to the work. Vocal range and tessitura normal for all parts. Suitable for general or festival use. 10 pages.

HYMN OF NATIONS, Austin C. Lovelace. Canyon Press, East Orange, N. J. $.22.

A short, virile hymn (All People One) in 3-part (SAB) anthem form, with strong peace text. Simply but impressively constructed musically. Organ or piano accomp. Opens with short introductory phrases by baritone section. Vocal tessitura and range normal throughout. Suitable for use in general or special service. 3 pages.

TWELVE MORAVIAN CHORALES, John Antes (1740-1811). Boosey & Hawkes, Inc., New York. $.30.

A splendid collection, well annotated, of 12 simple, melodious Moravian chorales, for use by 4-part (SATB) mixed voices. They have been harmonized from figured bass and freely edited by Thom Johnson. The varied hymn texts by old authors have been compiled and edited by Daniel M. McCorkle. The singing range and tessitura are normal, although a good deep bass section is necessary to make rendition completely successful. Among others, the collection contains the chorales "Soul at This Most Solemn Season," "O Lord, Me Fulfill," "What Splendid Rays of Truth and Grace," "Precious Name of Jesus," and so on. 12 pages of music.

PSALMS WITH MUSIC, compiled by Rev. Daniel Platkin. Republic Records, Inc., Hollywood, Cal. $5.

A unique and valuable collection of 18 Psalms set to music as compiled by Rev. Platkin for 4-part (SATB) mixed choir. Organ accomp. Psalms included are Numbers 23, 25, 37, 39, 42, 43, 51, 62, 65, 67, 84, 85, 90, 100, 113, 121, 134. The English and Hebrew texts are transliterated by Paul Discount. Music well set to the voices and text in all parts. This collection should fulfill every demand in the choral medium, and is of unusual value for use of choirs and choral directors of all churches. Italian and Latin transliterations are in process of publication. 183 pages of music.

ETERNAL GOD OUR FATHER, arranged by Beth Miller. Carl Fischer, Inc., New York. $.60.

The music of "Finlandia" by Jean Sibelius has been arranged as a solo for both medium and high voices. The poem is by Oak E. Davis. The accomp. is for either piano or organ. Singing tessitura is normal, and the nature of the original music makes the song a persuasive one. The arrangement is well fashioned. 5 pages.

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AT EVENTIDE, arranged by Roberta Bitgood. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.75.

Another arrangement, one artistically and carefully designed for organ use. The music is from J. S. Bach's "Passion According to St. Matthew." Score is well marked for registration, etc., both for pipe and Hammond organs, the latter by Chester Kingsbury. 3 pages.

Secular

MY TRUE LOVE HATH MY HEART, Theron Kirk. Summy Publishing Co., Chicago. $.25.

Mr. Kirk has set some charming music to the familiar words of Sir Philip Sydney (1554-86) for 3-part (SSA) women's voices. Piano accomp. Deep-voiced altos needed to meet properly the demands of the music for that section; otherwise range and tessitura are normal. Music moves along at a fairly rapid and lilting pace, and the entire work has a fine musical and human appeal. 6 pages.

SAIL — SAIL THY BEST, SHIP OF DEMOCRACY, Howard Hanson. Carl Fischer, Inc., New York. $.20.

This is an interesting excerpt, specially arranged, from the commissioned work "Song of Democracy," composed in honor of the National Education Association on the occasion of its centennial observance. It is for unison chorus with piano accomp. The poem is by Walt Whitman. The text is a strong one and the music brings strikingly into relief the virility of the message. The choral range is generally normal, a few unusually low notes being the infrequent exception. 4 pages.

MADRIGAL FOR SPRING, Joseph Roff. Boosey & Hawkes, Inc., New York. $.25.

A sparkling song of spring for 3-part (SSA) women's voices, with appropriate text by Duncan C. Scott. Piano accomp. The music is lilting and spontaneous, and there is a rather long soprano solo with choral accompaniment. Easy vocal range and tessitura. 9 pages.

GENERAL REVIEWS

Frederick Werlé

Orchestral Scores

PAUL CRESTON: Symphony No. 3, Op. 48. This is without a doubt one of the most impressive scores by an

American composer. Subtitled "Three Mysteries," the symphony was completed in July 1950 and bears the following titles for its three movements: "The Nativity," "The Crucifixion," and "The Resurrection." The composer uses various Gregorian chant themes most effectively throughout the work, and the scoring is always imaginative, colorful, and original. It is a strong, sincere and eloquent work that has an immediate audience appeal and definitely deserves a high place in the standard symphonic repertoire. Fortunately, there is an excellent recording of the work, together with the composer's Second Symphony (also a distinguished work), performed by the National Symphony Orchestra, conducted by Howard Mitchell, on a Westminster label. The score of the Third Symphony, in the composer's holograph, is published by *Alec Templeton, Inc.* Playing time: 28 minutes.

PAUL CRESTON: "Dance Overture," Op. 62. This novel and spirited work consists of four sections played without pause and based upon the following national dance rhythms: the Spanish bolero, the English country dance, the French loure, and the American square dance. The material for each section is derived from one main theme, which is transformed and developed to express each of the dances. The national dances represent the four countries that have ruled the state of Florida. The work was commissioned by the National Federation of Music Clubs for its biennial convention of 1955 and was first performed Apr. 24, 1955 in Miami, Fla. The score, in the composer's holograph, is published by *Alec Templeton, Inc.* Playing time: approximately 12 minutes. The work is available on Composers Recordings, Inc. No. 111.

Anthology for Bass Trombone

JULIAN MENKEN: Anthology of Symphonic and Operatic Excerpts for Bass Trombone. These two volumes will undoubtedly fill the long-felt need for a compilation of excerpts for the often neglected bass trombone player. Mr. Menken has selected 108 excerpts from standard works, which present some specific problem to the player. The two books, covering a wide range of symphonic and operatic literature, permit the student to become acquainted with the more difficult passages that will confront him as a performer in the symphony or opera orchestra. This invaluable collection is a must for all students and teachers, as well as performers on the bass trombone. Published by *Carl Fischer, Inc.* Price: $3.00 for each volume.

Cello Treatise

MAURICE EISENBERG: Cello Playing of Today, written in colaboration with M. B. Stanfield. This excellent book of practical and detailed advice on the various problems of cello technique is an important contribution by a distinguished concert artist and teacher who is fully qualified in his field. The fourteen chapters cover many aspects of cello playing, with numerous photographs to illustrate the various problems with which the cellist of all grades must be familiar. The volume is further enhanced by over 350 musical examples taken from the standard literature of various periods. Pablo Casals, with whom Mr. Eisenberg studied, has written a foreword that speaks for itself. Mr. Casals writes in part, "I have read this book from beginning to end, with keen interest and approval. I like, especially, the way in which the technique is considered in relationship to interpretation, the recurring emphasis laid on such points as phrasing and vocalization, and the use of the illustrations to clarify details without unnecessary verbal explanation. My advice to students and professors is: Read this book slowly, a little at a time. Consult it frequently, and always on the precise point about which you need help at the moment." Published by *The Strad*, London, and available in the U. S. through *S. Applebaum*, 45 Ingraham Place, Newark, N. J. Price: $6.00.

New Piano Work

AARON COPLAND: Piano Fantasy. Rarely does a new work for piano solo receive such lavish attention as that recently accorded Copland's "Fantasy." But seldom is a new work of this kind deserving of such attention. It is altogether a unique composition and richly rewarding for the performer who can cope with its many complexities. At the outset one might expect the work to be based upon a tone row, but it isn't. As the work develops, it becomes obvious that Mr. Copland has achieved a highly concentrated composition that never allows the rigidity of certain devices of a composer's craft to interfere with his free expression. The music itself is always uppermost in his mind, at times tonal and again atonal, but always free in its expression. It is a work that requires detailed study to understand and appreciate the composer's expert craftsmanship. Time signatures are varied and abundant, and in some instances different signatures occur for each hand. The entire range of the keyboard is explored to the fullest extent but never for the sake of keyboard acrobatics. Explicit directions on the performance of the work are printed in the score so that the exact intentions of the composer are never obscured. The work, commissioned by the Juilliard School of Music on the occasion of its fiftieth anniversary, is dedicated to the memory of William Kapell. "Piano Fantasy" is undoubtedly one of the most important contributions to the piano literature by an American composer. The edition is extremely well done and the cover, bearing the composer's name, title of the work, and the publisher, is printed in large bold letters covering the entire page. Its very simplicity is most impressive. Published by *Boosey and Hawkes*, N. Y. Price: $3.00.

BOOK REVIEWS

By HAROLD C. SCHONBERG

■ The most important musicological study of the past few months is Jens Peter Larsen's *Handel's Messiah—Origins, Composition, Sources* (W. W. Norton, 336 pp., $6.00). Larsen, a famous Danish musicologist, discusses the great oratorio from many aspects, painstakingly examining the backgrounds of the work, going into the music itself, and, finally, attempting to put together an "authentic" version of the score. As is well known, Handel himself made many variants, and there are in existence one or more alternates to at least fourteen numbers in the score. Larsen does come to some conclusions "for what is in fact a quite insoluble problem," and he sets forth in a table what he thinks comes closest to the answer. An absorbing and valuable book. Larsen, however, is occupied only with the texts proper; it is unfortunate that he did not go into a discussion of the orchestration of "Messiah" with equal thoroughness.

■ Two important reprints are available. Admirers of the late Richard Capell will be glad to know that his *Schubert's Songs*, the definitive work on the subject, has been reissued (Macmillan, 292 pp., $6.00). An enthusiastic and perceptive survey of all the Schubert songs, the book makes as fine reading as ever, and it is, of course, an indispensable reference. And The Library of Liberal Arts has brought out Eduard Hanslick's *The Beautiful in Music* in a paperback edition (127 pp., 80 cents). The Gustav Cohen translation is used; it is much superior to the Ernest Pauer translation, published years ago by Novello, which most of us are familiar with. Hanslick's treatise on esthetics has retained its value. No more cogent argument for the objective basis of music has ever been set forth.

■ A rather peculiar book, *The Essence of Music* by Ferruccio Busoni, translated by Rosamond Ley (Philo-

sophical Library, 204 pp., $6.00), is a collection of essays and other papers by the pianist-composer. Some of the sketches are concerned with long-dead battles; some of the writing is cryptic; some of it is heavy and overladen with Teutonic addlepated mysticism at its worst. Not many of these writings, probably, do Busoni justice; they are mostly jottings and *obiter dicta* of one kind or another, compiled long after his death. Included herein are such things as a "biographical and critical study drawn up as a foundation to the proposed collected edition of Liszt's pianoforte works"—a long, patchy essay that most likely is a sketch that Busoni later would have developed. I wonder if a book like this does Busoni's memory any good.

■ Of the music-appreciation books, without which no publishing month is complete, there are two more volumes in *Man and His Music—The Story of Musical Appreciation in the West* (Essential Books, Inc., $7.00 each). Both are by Wilfrid Mellers. Vol. III, *The Sonata Principle* (237 pp.), and Vol. IV, *Romanticism and the Twentieth Century* (237 pp.), are lively and stimulating discussions of musical styles and composers. Mellers, who often makes paralyzingly sweeping statements, nevertheless is sensitive and enthusiastic. His analyses are good without being too technical, and he succeeds in giving a panorama of his subject. I found myself disagreeing with him on many opinions, and he will be sure to ruffle the opinions of others. But the important thing is that Mellers has musical culture and seems to believe strongly in what he is writing. Much better this than the insipid thumbnail biographies of the great composers in *Music in Your Life*, by Delos Smith (Harper & Bros., 272 pp., $3.95). Nor does the series of paperback Pelican Books called *The Music Masters* seem to fill the bill. These four volumes, selling at 95 cents each, contain short biographies written by various British scholars; but their content is too haphazard and sketchy, and in four or five pages (which is what most of the composers get) what can be said?

■ What should have been an important contribution to Brahms lore has turned out disappointingly. It is a book titled *Johannes Brahms and Theodor Billroth—Letters from a Musical Friendship*, translated and edited by Hans Barkan (University of Oklahoma Press, 264 pp., $5.00). The letters between Brahms and his medical friend (Billroth was the most famous surgeon in Europe, a devoted musical amateur and one of Brahms' closest friends for many years) are utterly absorbing, but the book has so many silly mistakes that its value is negated. That this should have come from a university press is inconceivable. The translator has made mistakes in the majority of his key signatures: *A dur* invariably comes out as A sharp instead of A major. Names are misspelled: Taussig, for example, instead of Tausig. The editorial insertions, which in the 1935 German edition are so accurate and comprehensive, here are sketchy and sometimes supererogative.

■ George Marek, an opera buff of insurmountable energy, has compiled *The World Treasury of Grand Opera* (Harper & Bros., 675 pp., $6.95), a collection of writings about the lyric stage. He draws upon several standard authorities—Toye on Rossini and Verdi, Newman on Wagner, etc.—but there also are quite a few delightful out-of-the-way items. One is an excerpt from Max Maretzek's wonderful book *Crochets and Quavers*. Another is Blanche Roosevelt's discussion of the Otello première. There are Joseph Wechsberg on the claque, Alice Duer Miller on the sorrows of a New York hostess, even old Joseph Addison and one of his *Spectator* papers. Excerpts from novels that have to do with music are printed. An amusing and profitable potpourri, all around.

■ *Miscellany:* Columbia University has reprinted, in a small 156-page book, three of its English Institute essays of 1956. The name of the book is *Sound and Poetry*, and it contains various essays by musicians, literary people, and scholars on the relationship between word and music. . . . *Richard Rodgers*, by David Ewen (Henry Holt, 378 pp., $4.95) is a pleasant biography of the popular Broadway figure. . . . Leon Dallin's *Techniques of Twentieth Century Composition* (Wm. C. Brown, Dubuque, Iowa, 223 pp., $3.50) is a handbook, with profuse musical illustrations, of compositional practices of this century. Douglas Stanley's *Your Voice: Applied Science of Vocal Art* (Pitman, 374 pp., $7.50) is now available in a third edition. Stanley is a vocal teacher who bases much of his work on physiology, believes that there is not a great voice in the world today, and has very positive ideas on technique.

THE DANCE

By ROSALYN KROKOVER

■ Balanchine's third new work, Gounod Symphony, which was to have received its première on Dec. 12, was rescheduled for Jan. 2. The New York City Ballet had already performed two new Balanchine ballets, "Square Dance" and "Agon," in as many weeks; and with the many ballets in the repertoire that had to be rehearsed there wasn't enough time to prepare the new work properly. The "Nutcracker," however, filled all gaps.

There were four performances of the "Nutcracker" during the week end of Dec. 14, 15. Then a solid week (with the exception of Christmas day), starting with Dec. 23, was devoted to the Tchaikovsky ballet. Since most of the performers in the production are children, it gave the company time to rehearse without the pressure of performances.

It is a pleasure to report, though, that the company has never been in better shape. It has a well-matched and more attractive corps de ballet than it had previously, and the soloists with each season seem to add a new dimension to their work. They are all such fine technicians and so thoroughly schooled in the Balanchine idiom that they can concentrate on the finer details of their art. A few of the memorable performances were those of Allegra Kent and Francisco Moncion in "Afternoon of a Faun"; Patricia Wilde in "Square Dance"; Diana Adams' and Howard Mitchell's duet from "Agon," and also Melissa Hayden in the same ballet; Maria Tallchief in "Apollo" and "Firebird," and Jacques d'Amboise's opening sequence in "Apollo."

■ For those who have any curiosity concerning the ballet in Russia and for those who just plain like ballet, the current film "The Bolshoi Ballet," at the Fifty-fifth Street Playhouse, is a must. Camera-wise, the films are just about the best we have seen. There are a couple of slips, to be sure, when a dancer is cut off in the middle, but the overall level of accomplishment is mighty high. The color is lavish, and since most of the divertissements are danced against a very dark drop, the colors emerge sharp.

"The Bolshoi Ballet" was filmed last year when the famous Moscow company was at London's Covent Garden. Included in the divertissements are "Dance of the Tartars" from Asafiev's "The Fountain of Bakchsarai"; "Spanish Dance" from Tchaikovsky's "Swan Lake"; a duet, "Spring Water," set to music by Rachmaninoff; Ulanova in "The Dying Swan"; the "Polonaise" and "Cracovienne" from Glinka's "Ivan Susanin"; and the "Walpurgisnacht" from Gounod's "Faust." And, finally, although with some cuts, "Giselle," with Ulanova, Nicolai Fadeyechev (Albrecht) and Rimma Karelskaya (Myrtha). Leonid Lavrovsky is credited with this particular version. Since it is not done in its entirety, comparison with our productions would be unfair. However, there are sections of music that have never been used in the American ballet companies.

There is no doubt about it: the Russians are marvelous dancers. Ulanova is a great artist. But, their choreography, except for a classic like "Giselle," falls way below our standard. There hasn't been anything like it here since Pavlova toured the country some thirty plus years ago.

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